

ECHOES

INSIDE

Dianne Reeves

Vanessa Bell-Armstrong

Clarence Carter exclusive!

THE BEST AND
THE WORST FROM
Keith Sweat
Paul Johnson
Miki Howard
Meli'sa Morgan
Maxi Priest
Winsome
Julie Roberts

AUGUSTUS PABLO

IMAGINATION

INSTINCTUAL

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(VV BIG 7)

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NEW RELEASES 1. One Scotch — Ray Barrett 2. Just The Lonely Talking Again — Ristt 3. Place In My Heart — Sabel 4. Promise — Kirk Walters 5. Alone — Kara Taylor 6. Never Found A Love (medley) — Ray Barrett	

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To all at ECHOES and their customers — **HAPPY NEW YEAR!**
Bigger and Better in '88! — from Tony, Mick, Chris and Mark

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would like to thank all our customers and suppliers and friends for making 1987 OUR YEAR ... looking forward to '88

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14 CRY FOR ME, Sandra Cross
15 HAND UP BACK, Peter Hurst
16 MY HAPPY, Darryl Wilson
17 STOP, Andy Bailey
18 PUNNY, Sandra Cross
19 MY GUY, Trevor Hurst
20 MY GUY, Trevor Hurst
21 MY GUY, Trevor Hurst
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A HAPPY NEW YEAR TO ALL CUSTOMERS!

ECHOES STREET SALES

This Wk	No. Wks	Hig Pos	Artist
1	1	6	KEITH SWEAT, Make It Last Forever, etc. (LP/12-inch)
2	5	8	JOYCE SIMMS, Come Into My Life (*LP/12-inch)
3	4	3	MELI'SA MORGAN, Good Lovin', etc. (LP/12-inch)
4	6	4	SWEET T, I Got Da Feelin'/It's Like That Y'all (*LP/12-inch)
5	11	2	WALLY JUMP JR., Tighten Up — I Can't Stop Dancing (*LP/12-inch)
6	8	15	MILES JAYE, Let's Start Love Over (LP/12-inch)
7	3	17	PUBLIC ENEMY, Rebel Without A Pause/Bring The Noise (12-inch)
8	2	3	CASH MONEY, Play It Cool (*LP/12-inch)
9	7	6	WALTER BEASLEY, On The Edge, etc. (*LP/12-inch)
10	43	6	JUST-ICE, Going Way Back, etc. (*LP/12-inch)
11	26	3	KING SUN D MOET, Christmas In The City/SWEET T, Let The Jingle Bells Ring, etc. (LP — 'Christmas Rap')
12	23	2	JELLYBEAN, Jingo (12-inch remix)
13	9	7	ERIC B. & RAKIM, Paid In Full (12-inch)
14	19	4	KASHIF/MELI'SA MORGAN, Love Changes (LP/12-inch)
15	12	7	ALEXANDER O'NEAL, Criticize (12-inch)
16	24	4	JELLYBEAN, Who's Found Who (12-inch)
17	24	4	JELLYBEAN, Who's Found Who (12-inch)
18	24	4	JELLYBEAN, Who's Found Who (12-inch)
19	24	4	JELLYBEAN, Who's Found Who (12-inch)
20	24	4	JELLYBEAN, Who's Found Who (12-inch)
21	24	4	JELLYBEAN, Who's Found Who (12-inch)
22	24	4	JELLYBEAN, Who's Found Who (12-inch)
23	24	4	JELLYBEAN, Who's Found Who (12-inch)
24	24	4	JELLYBEAN, Who's Found Who (12-inch)
25	24	4	JELLYBEAN, Who's Found Who (12-inch)
26	24	4	JELLYBEAN, Who's Found Who (12-inch)
27	24	4	JELLYBEAN, Who's Found Who (12-inch)
28	24	4	JELLYBEAN, Who's Found Who (12-inch)
29	24	4	JELLYBEAN, Who's Found Who (12-inch)
30	24	4	JELLYBEAN, Who's Found Who (12-inch)

HIP HOP CHART

This Wk	No. Wks	Hig Pos	Artist
1	1	3	SEEBORN & PUMA, They Call Me Puma
2	1	10	JUST-ICE, Cool & Deadly
3	1	1	SWEET TEE, I Got Da Feelin'/It's Like That Y'all
4	2	2	CASH MONEY (Featuring MARVELOUS), Play It Cool
5	6	11	CHRISTMAS RAP, Various Artists
6	9	9	ULTRA MAGNETIC MCs, Funky/Mentally Mad
7	4	4	SALT-N-PEPA, I Am Down/Chick On The Side
8	15	15	HURBY'S MACHINE, The House That Rap Built
9	12	12	3-D, Crushin' & Bussin'
10	8	8	STETSONIC, A.F.R.I.C.A.
11	7	7	THE MICROPHONE PRINCE, Rock House & 2 Tracks
12	5	5	DJ TODD 1, That's The Way I Cut
13	1	1	SPOONIE GEE, I'm All Shook Up
14	16	16	SCHOOLLY-D, Housing The Joint
15	13	13	PUBLIC ENEMY, Bring The Noise
16	13	13	SOUL DIMENSION, Trash An Ready
17	17	17	MC CLAY & DJ LEADER 1, Silver Suckers
18	24	24	BOMB THE BASS, Beat Dis
19	14	14	ICE T, Somebody Gotta Do It
20	20	20	FAZE ONE, Heroin
21	20	20	FAZE ONE, Heroin
22	20	20	FAZE ONE, Heroin
23	20	20	FAZE ONE, Heroin
24	20	20	FAZE ONE, Heroin
25	20	20	FAZE ONE, Heroin
26	20	20	FAZE ONE, Heroin
27	20	20	FAZE ONE, Heroin
28	20	20	FAZE ONE, Heroin
29	20	20	FAZE ONE, Heroin
30	20	20	FAZE ONE, Heroin

REGGAE DISCO CHART

This Wk	No. Wks	Hig Pos	Artist
1	1	1	IF I GIVE MY HEART TO YOU, John McClean
2	2	2	SOME GUYS HAVE ALL THE LUCK, Maxi Priest
3	3	3	BIG BATTY GIRL, Flourgan
4	4	4	BAD BOY, Courtney Melody
5	6	6	SHE'S MY LADY, Administrators
6	5	5	GET READY, Frankie Paul
7	8	8	NEVER GONNA GIVE YOU UP, Jean Adebambo
8	10	10	TONIGHT IS THE NIGHT/HOLD ON TO YOUR MAN, Dixie Peach
9	12	12	ONE THE HARD WAY, Chuck Turner
10	9	9	GUILTY OF LOVING YOU, Carl Sinclair
11	7	7	THINK ME DID DONE, Admiral Bailey
12	14	14	LEAVE IT TO ME, Frankie Paul
13	13	13	HOOKED ON YOU, Trevor Hartley
14	11	11	JAZZY MOOD FOR LOVE, Cyro
15	18	18	AGONY, Red Dragon
16	21	21	GAME OF LOVE, Frankie Paul
17	17	17	WHEN SOMEBODY LOVES YOU BACK, Debrahe Glasgow
18	16	16	EVA, Everados
19	15	15	PLACE IN THE SUN, Kofi
20	28	28	CUPID, Leroy Gibbons
21	20	20	BLUEBERRY HILL, Yellowman
22	20	20	BLUEBERRY HILL, Yellowman
23	20	20	BLUEBERRY HILL, Yellowman
24	20	20	BLUEBERRY HILL, Yellowman
25	20	20	BLUEBERRY HILL, Yellowman
26	20	20	BLUEBERRY HILL, Yellowman
27	20	20	BLUEBERRY HILL, Yellowman
28	20	20	BLUEBERRY HILL, Yellowman
29	20	20	BLUEBERRY HILL, Yellowman
30	20	20	BLUEBERRY HILL, Yellowman



DJ JAZZY JEFF & THE FRESH PRINCE



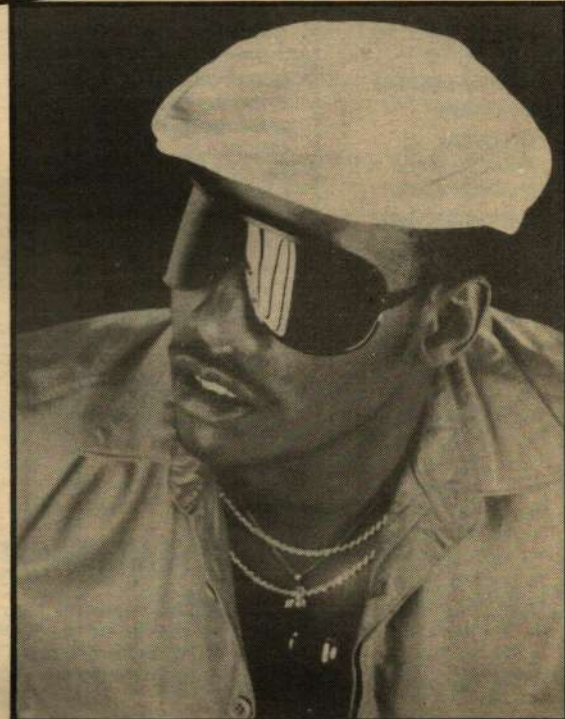
Browne, Ayers, Carne and Smith for Hammersmith Jazz Show

IN A virtual re-run of the original New York Jazz Explosion that first arrived in the UK some three years ago, **Roy Ayers, Tom Browne, Jean Carne** and **Lonnie Liston Smith** are appearing at the Hammersmith Odeon on February 27 and 28.

You can see the fearsome foursome for £9.50, £8.50 and £7.50. Tickets are now on sale at the box office.



SKINNY BOYS



KOOL MOE DEE

Jive hip-hop acts in package deal

HIP HOP acts exclusive to Jive Records will be touring the UK in February and March.

The line-up will include **JAZZY JEFF** and **THE FRESH PRINCE**, the fearsome **WHODINI**, **KOOL MOE DEE**, **THE SKINNY BOYS** and **WEE PAPA GIRL RAPPERS**.

This gruesome line-up will play the Brixton Academy on February 13, and further dates, including regional ones will be announced as soon as possible.

Tickets are available from the Academy box office, and the concerts are promoted by Camouflage.



A NEW YEAR REGGAE AND SOUL SPLASH at the **SLOUGH COMMUNITY CENTRE, FARNHAM ROAD, SLOUGH, BUCKS** on January 2, with chart-topper **JOHN McCLEAN**, **SANDRA CROSS**, **PETER HUNNIGALE**, **BERIS BASSA**, **KOFI DIXIE PEACH**, **MR PALMER**, **JAGGER HENRY** and **FREDDIE STAR**. Music comes from hip-hop maestro **CHRIS NAT**, **NOEL CALLENDAR**, **LLOYD CRUCIAL** and man call **SIR LLOYD**. Sound is **ONE LOVE** from

Ladbroke. Ticket in advance £5.00 or £6.50 on the door.

REVIVAL DANCE for New Year's Eve on December 31 from 10pm-4am with **GRAFFICS INTERNATIONAL**, **JOSHUA HI-FI**, **OWEN GROOVES** and **JAMES BROWN** playing revival sounds and '87s best. It happens at **LA PRISON, 79 HIGH STREET, STOKE NEWINGTON N16**. Tickets £5.00, or £6.00 on the door, with one free drink ...

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DAYTIME HIRE AVAILABLE AS DANCE STUDIO OR GYM

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TRO-JAMMING

LONDON'S favourite Ska/R&B/Irish band the Trojans are going to be jerking the New Year in at Gaz's Rocking Blues New Year party on December 31 from 9.30pm to 3.30am.

As usual, the venue is Gossips, 69 Dean Street, London W1, and admission is £5.00, £4.00 for members, or everyone £3.00 before 11pm.

TV TIME

'SASS AND Brass' is the name of a jam session to be

shown on Channel 4 at 11pm on New Year's day.

Recorded at the Storyville Jazz Hall in New Orleans, it features miss skinny hips Sarah Vaughan, Dizzy Gillespie, Don Cherry, Herbert Hancock, Maynard

ALBANY NEW YEAR

THE NEW Year celebrations at the Albany Empire, Douglas Way, London SE8 take the form of **Taxi Pata Pata**, Skint Video and guests to be announced

plus a real party atmosphere. Admission is £9.00 or £6.00 concessions, with members £1.00 off.

And in case you're wondering, it happens on December 31 with show-time at 9pm ...

Ferguson, Chuck Mangione, Al Hirt, Billy Higgins and Branford Marsalis.

DINGWALLS

DINGWALLS DATES for your diary for January include Lee Perry on Wednesday 6, Yargo (9); Vaughn Hawthorne with Gilles Peterson (13); and Chyna (23). On Sunday, January 3, Jean Toussaint and Gilles Peterson provide a 'Jazz Brunch' from midday to 4pm.

TIRED OF GETTING PUSHED AROUND C/W MAKE IT FUNKY ON 7" AND UNTOUCHABLE 12" FROM 2 MEN

A DRUM MACHINE AND A TRUMPET

"THEY RARELY COME ANY GROOVIER THAN THIS" LON(X) 141





ECHOES

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RECORD SHORTS

● **Walter Beasley** is a professor of music at Berkley School of Music in California. He's also recorded a hot club cut, 'I'm So Happy' for Polydor and it's about to be released by them. What's more, the man co-wrote the tune with one Thor Baldursson (who changes back into a Viking if his guitar leaves his hand for more than 60 seconds), allowed Lionel Job to produce it. Nice man.

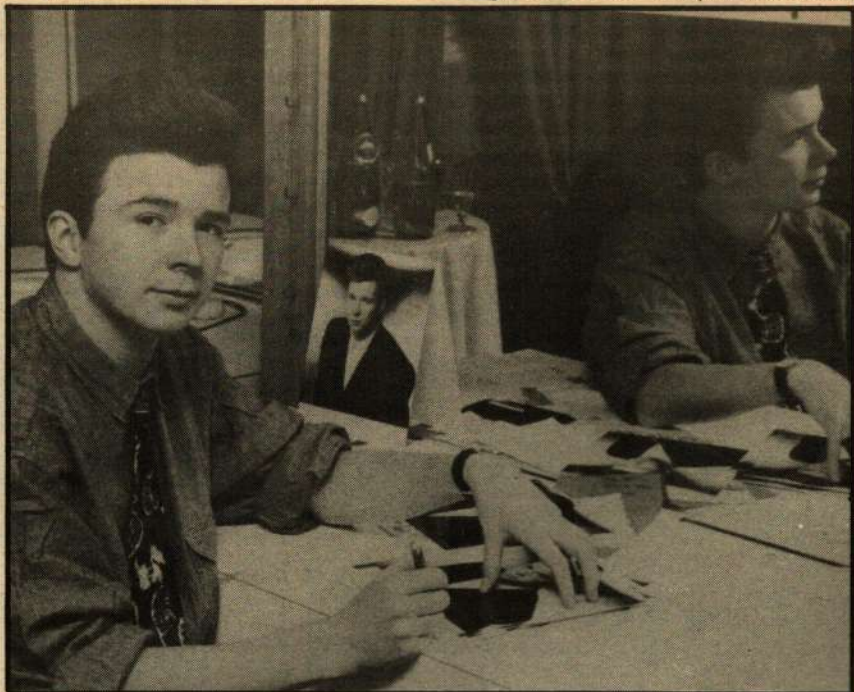
● **Gregory Isaacs'** latest album is on Kingdom Records and includes his two hits, 'Night Nurse' and 'Out Deh'. Ah, but what you don't know is that it's the second live set to come from Greg's last British performances that we're discussing here. AND it's been remixed by Martin Peters, noted for his late arrivals at the

near post during the early part of the Seventies. Album title is 'Encore'.

● **Sweet Tee's** 'It's Like That Y'all/I Got Da Feelin'' has been pounced upon by Cool-tempo and is to be released on our side of the pond forthwith. Both tracks were written by T. Jackson-Finger Prints and produced by Hurby Luv Bug and Steeve-O 'The Boy Wonder'. A sillier bunch of names I've ne'er come across.

● **Jermaine Stewart**, who didn't want to take his clothes off and is consequently a very smelly individual indeed, has a new single out now-ish called 'Say It Again'. Apparently it's on the Siren/10 Record label, which sounds pretty odd really, don't?

Producers were Jerry Knight and Aaron Zigman. Composers of the tune were Walter 'Bunny' Sigler and Carol Davis, which means it's gotta be good. Flip is a Jermaine song, 'You Promise'.



RICK ASTLEY NOT IN SEX SHOCK HORROR!

OOOH, INNEE luvly. Innee. Eee looks the spit of his father, dunnee. The very spit of his old dad when he was his age. If only 'is dad was still 'ere to see 'is success; woth with Natterlee doin' so well agen and now 'is yungist, sweet little Rick.

Awwe, an ee's got 'is very own fan club now, inee. Just like 'is daddy. So yew can rite to the offishal Rick Astley Fan Club and get signed fotos and badges, and a newsletter, an' a membership card that yer nevvver needed before so why shud yer need one now?

It costs just £6.50, ahhh, and cheques are made payable to The Rick Astley Fan Club. The address is PO Box 50, South West DO, Manchester M15 4GY. And don't forget to tell him that yer think his dad did the song much better...

SURE SPIN RECORDS PROUDLY PRESENTS NEW YEAR REGGAE & SOUL SPLASH

to be held at
THE SLOUGH COMMUNITY CENTRE, FARNHAM ROAD, SLOUGH
On Saturday 2nd January 1988 from 8 p.m. till 4.00 a.m.

OUTING SHOW AND DANCE — THE GREAT RAVE-UP!

*** STARRING LIVE ON STAGE ***

PETER HUNNIGALE
Be My Lady

SANDRA CROSS
Hard up Bachelor

JOHN McLEAN
If I give my heart to you



BERRIS BASSA
Coming Home



KOFI
Place in the Sun



JAGGER HENRY
Stranger in Town



MR. PALMER
No Go De So



DIXIE PEACH
Reggae and Rumble



NOEL CALENDAR, LLOYD CRUCIAL FROM T.K.O. RADIO
SIR LLOYD IN THE MIX

SOUND BY ONE LOVE FROM LADBROKE GROVE London's No. 1 Reggae & Soul Sound

TICKETS IN ADVANCE £5.00 AT DOOR £6.50

TICKETS AVAILABLE from Slough Community Centre Box Office on (0753) 875192/21236
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Bus: Leave from Dunsden, Chalfont Junction 9 a.m. SHARP — Catch Ticket £9.00 There & Back

30 minutes on M4



2 BAD 2 MENTION get a mention

MUSICWORKS JAN/FEB

MUSICWORKS, BASED at Instruments, guitar, 137 Stockwell Road, musical theory, home London, SW9, are providing workshops and jazz acappella, drums classes for January and February '88 in the following subjects:

Piano, gospel choir, do kids' stuff too) ring percussion, mixed 737 6103 or 737 6170.



DECEMBER 30 (Wednesday)

Don Rendell Quartet, London, Bass Clef
Inside Out, Manchester, Band On The Wall

DECEMBER 31 (Thursday)

After Tonite, London, Dingwalls
Cayenne, London, Bass Clef
Gags, Manchester, Band On The Wall
Trojans, London, Dean Street, Gossips
Taxi Pata Pata, Skint Video, London, Deptford, Albany Empire
Julian Bahula's Electric Dream, London, Haringey Community & Trade Union Centre

JANUARY 2 (Saturday)

Juice On The Loose, London, Town & Country Club
Jive Alive, Manchester, Band On The Wall
Dudu Pukwana's Zila, London, Liverpool Road, Pied Bull
Sons Of Africa, London, Bass Clef

JANUARY 1 (Friday)

Masquerade, London, Bass Clef

JANUARY 3 (Sunday)

Dick Heckstall Smith, Julian Bahula's Electric Dream, London, Oxford Street, 100 Club

JANUARY 5 (Tuesday)

Noel McCalla's Contact, London, Bass Clef

JANUARY 6 (Wednesday)

Lee Scratch Perry, London, Dingwalls
Mario Castronari's Roadside Picnic, Mark Dunion Trio, London, Bass Clef

on TRECO RECORDS

DALEY

feat: AFRICAN PEARL

BLACK WOMAN PRAISE

(12" — TRE 005)

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RAM JAM CAPITALISM/YOU LOVE SES (TRE 004)

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TROUBLE IN AFRICA
PAPA LEVI (JRW 004)

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BLACK HEROES IN THE HALL OF FAME



THE ASTORIA THEATRE
157 Charing Cross Rd. WC2H 9EN

GETTING hold of Vanessa Bell-Armstrong these days is like trying to catch the breeze. She's so busy.

"Right now I guess she's somewhere between Tulsa and New York City," observes what turns out to be the lady's hairdresser, somewhat laconically, as I call at the appointed hour. (I'm obviously not the first journalist to have made the inquiry.)

The reasons for Vanessa's current burst of activity are twofold. First, she has recently delivered her debut album for Willesden's Jive Records, a quite stunning eight-song inspirational collection which builds on an already expanding international reputation.

Secondly, her promotional activities concerning the latter are falling at the same time as a successful Broadway run of Marvin Winans' play, 'Don't Get God Started', in which Vanessa sings alongside the author's sibling, Be Be. And it ain't no part-time job!

Vanessa has only one day off from the play each week and, since her husband and five children are half the country away in Tulsa, she seeks, whenever she can, to spend a few hours in their company. It isn't easy. Today has been the first time in over three months she has been able to make the trip. And, in that case, I'm prepared to forgive the lady anything.

The next day we connect, and I open on the subject of the play.

"Its basis is a number of different 'real life' situations which, in the show's first half, are described and set out before you and, in the second half, we explain how people are able to deal with those problems through Jesus.

"Like, there's a drug addict who's dependence is losing him his wife and children, a sex addict, a mixed couple where the wife puts the guy through law school and then he leaves her, and so on. Be Be and I are the spirits of the play — angels if you like — who come on at various stages and advise through song. It's

THE BEST OF THE BEST

a lot of fun and we always get the audience screaming and hollering ... and coming back again, too!"

1988 may well be Vanessa Bell-Armstrong's year. After four years on the straight ahead gospel scene — including two fine, award-winning albums for Onyx — it looks like Jive are ready to cross that amazing voice over to the pop market.

"You Bring Out The Best In Me", a ballad heavy album of inspirational music from the likes of Marvin Winans, Glenn Jones and Loris Holland, Timmy Allen and Jolyon Skinner, should meet with the approval of secular and religious ears alike. (What more recommendation can I attach to the record than placing it in my top five albums of the year?) It also marks new ventures for both label and artist.

Company boss, Clive Calder is the catalyst which produced Jive's first gospel LP. Vanessa fills us in.

"I understand Clive heard one of my songs, 'Nobody But Jesus', on the radio when he was on holiday in the Bahamas. He had no idea who I was, but he tracked down the station and sent a tape back to his people to get them to find out more.

"To be honest with you, when he actually called me from England I wasn't too impressed: I mean, you're so far away! But then, when he flew out to Derol to talk face to face, I began to see he was serious and he was telling me things I wanted to hear."

By the latter Vanessa



Chris Wells in conversation with Vanessa Bell-Armstrong's hairdresser

means in particular that Calder and A&R head, Steven Howard both wanted her to go on spreading the same message she always had been, but this time that they should promote it properly to gospel and secular buyers alike. If Vanessa would shift in style from pure gospel to inspirational, they would provide the back-up to deliver her music to a much wider audience.

Of course, the lady's acceptance of such an offer has opened her to criticism from certain quarters, including her own parents! To them, unspecific and ambiguous lyrics (which allow the listener to interpret them in either romantic or religious vein), amount to a betrayal of the world. But Vanessa is having none of it.

"My folks say, 'I thought you weren't going to go that way. These are mostly love songs. Are you singing about the Lord, or what?'"

"But I figure gospel has been put in its own little box for too long. Everybody can enjoy gospel. That's where it all started, after all. The gift is given by God. I know he wants more people to hear the gift he has given me. Being on a pop label I will be played by pop radio and make the pop charts, and that's great.

"When I sing, 'You Bring Out The Best In Me', I know who I'm singing about, the people who know me know who I'm singing about and, most important, He knows who I'm singing about. If others want to look at each other and say it,

I'm happy. It's a beautiful thing to say to someone. Glenn Jones and Loris Holland wrote a lovely lyric."

But isn't all this the same thing as saying you'll water down the message for the sake of the money?

"People must accept that the music is changing. Gospel has to change with the times. Mahalia Jackson was criticised in her day for the things she sang. Now she is held up as an example to people like myself. The older folks will get used to it in time. It doesn't worry me. I want young kids to put a big ghetto-blasters on their shoulders and listen to my album. It'd do them more good than some of the things they hear!"

I'll certainly second that, if only for the quality of the singing, writing and production. Tunes like 'Livin' For You', 'The Denied Stone' and 'Pressin' On' are captivating in any context.

Vanessa does admit to toning down her vocal attack though.

"I had to, but only slightly. For instance, Loris Holland — I heard of him through his work on Tramaine's album — made me discipline myself more in the studio. 'No Vanessa, we don't need all of that here ...' Yeah, he made me cry a couple of times. But it was only because I wasn't used to working with that kind of producer. In my other recordings I have had more freedom, but this is a new style. We had to keep some of it real straight."

The 'In concert' Bell-Armstrong is another matter, of course. Those lucky enough to witness last year's guest appearances with the Winans (as much an enlightenment to Jive's ears as anyone else's, it seems), will be delighted to concur with that.

In reassuring voice, Vanessa closes with: "I remember that, over there, you seem to like my original style. Well, next time I come, I'm gonna sing it all. The older listeners will get what they want and the new ones will hear 'You Bring Out The Best In Me'. I gotta say I have changed around a couple of things from the album though ..."

JOYCE SIMS

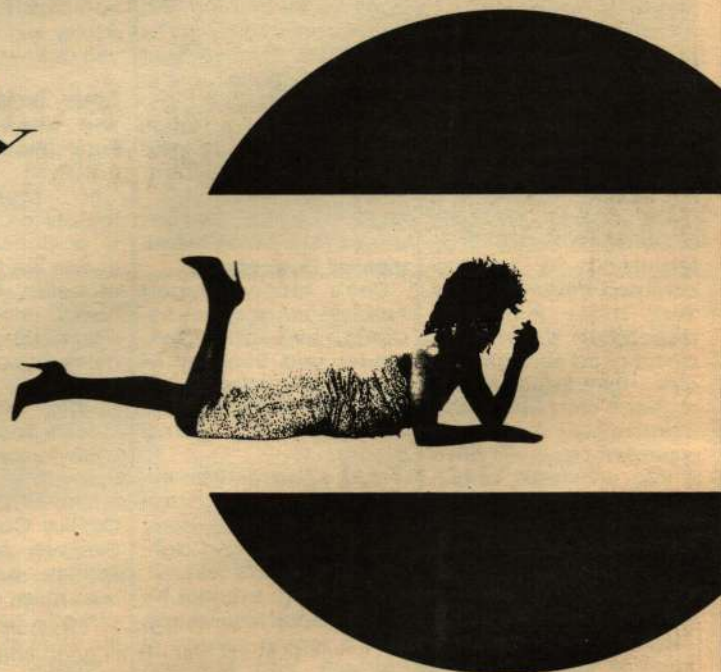
COME
into my
LIFE

THE #1 IMPORT
SINGLE

PRODUCED BY MANTRONIK

ALSO FEATURING 'LIFETIME LOVE'

FROM THE LP, CASSETTE, CD 'COME INTO MY LIFE'
7: LON 161 - 12: LONX 161



S i n g l e s



FLAIR: 'GQ'/Instrumental (GQ)

Handed to me by Nick Smash, this single's origins can be traced back to Long Island, New York City, where one presumes Flair are a big deal.

What little I can tell you about them includes that they're a four-piece (three white guys fronted by one black girl vocalist), and also that 'GQ' stands for 'Good Quality'. The track sounds pretty roomy, features a hard, mixed well to the fore backbeat, and the female lead injects enough character into the moderate song to make it all worthwhile. I think that's a 'yes'.

★★★★
JOYCE SIMS: 'Come Into My Life'/Dub; 'Lifetime Love'/All In All' Megamix (London)

Currently ripping up the dance charts, Sims' popularity has thus far been a mystery to me. Oh, a couple of decent grooves, sure, but nothing yet to warrant the adulation heaped upon her.

'Come Into My Life', once again handled by Mantronik, is another confused mixture of New York styles (hip hop/disco/pop) but is just about good enough in its own right for it not to matter. Sims performs creditably, but only repeated plays will drive it into your skull and I, for one, don't intend to let it go that far.

★★★★
MICHAEL JACKSON: 'The Way You Make Me Feel'/Instrumental (Epic)

Have you seen the video to this? I mean, if some skinny bloke who looked like he's ran into a

hit squad from the Doctor Who special effects department started gyrating his hips (and, for that matter, who's to say they are his hips) in front of you, wouldn't you want to kick him in the bollocks? The guy's a great dancer, but this latest routine ain't in the same league as 'Thriller'.

The record? Oh, just another dull track from a very dull album.

★★
GWEN GUTHRIE: 'Family Affair'/Peek A Boo; 'It Should Have Been Me' (4th & Broadway)

Island intend putting out a Gwen Guthrie compilation — 'Ticket To Ride' — in the near future, and this cut, taken from her 'Portrait' LP, is on it. That's the thing about music. Just because one person gets heavily into a certain cut buried away on a long forgotten album, it don't mean remixing and re-releasing it is such a wild idea, even if your artist has gone on to higher heights.

Nice vocal (as usual) but decidedly tame next to the brilliant original.

★★★★
DEE CLARK: 'Moon-dance'/Love Me; Instrumental' (Syncopate)

Dee's history suggest he's 'ex' just about everything: ex-soldier, ex-leader and frontman of London funk band, Buzz, ex-reggae hitmaker and ex-somebody going places.

Now, however, with the assistance of Carroll Thompson (vocals), Harry Beckett (bass) and Light Of The World's bassist, Tubs, he aims to knock his career back into shape with a loping version of the old Van Morrison tune. Actually, it does work rather well but prob-

ECHOES singles review star rating

★★★★★
ESSENTIAL
★★★★
VERY GOOD
★★★
FAIR
★★
DISAPPOINTING
★
ASHTRAY

Chris Wells

is cruel,
mean
and nasty
to the soul
singles
(so, what's
new?)

ably won't hit nor budge the Bobby McFerrin and Anita Baker versions from joint top spot.

★★★★
IMAGINATION: 'Instinctual'/Remix (Inst.)

Track sounds about four years out of date, and that's Arthur Baker and Paul Gervitz's fault. Vocals have surprising lack of presence, and that's Lee's.

Imagination are now reduced to two in number, Ashley and Lee John. Do you care?

★
TONY MORGAN: 'Don't You Know'/Wanna Be Free' (Black Heat International)

Mr Morgan's first release on his own label is a dance cut whose charm lies in its very lack of polish. On the other hand, unbridled enthusiasm does not make great singing careers.

★★
KRUSH: 'House Arrest'/Jack's Back' (Club)

Previously thought by many to be of American origin, KRUSH are in fact Cassius Campbell, Mark Gamble and vocalist, Ruthjoy, a trio of British teenagers. Apparently it's already been record of the week in NME. Er, wow! Frankly, my dears, I don't give a damn.

★★

THE BLACKSTONES: 'Second That Emotion'/Version (Body Music)

Yes folks, this is what the Blackstones were born and bred for, making good music!

Just a teasing taster for their 'Colours Of Love' album, this magnificently overblown Lloyd Charmers production of the much loved Smokey Robinson tune proves that all it needed to bring out the best in our hometown whole-some foursome was the right man. Charmers is that man!

Neville Henry positively soars in his lead role, Ken, Tony and Leon also shining bright in their respective harmony capacities.

A HUGE treat.

NATURAL ITES: 'I Wish It Would Rain'/Version (Realistics)

Immortalised in reggae by the Techniques, the old Temps classic is given a part reading by Nottingham partners in rhyme, Percy and Ossie. While bowing to the general trend of covering old soul classics in reggae, the Ites are sticking very close to their rootical base in sound and style.

Gimmicksy it isn't. Sparse, clean, tight and totally unpretentious, featuring exploratory fills of Tijuana trumpet from Realistic Etiko; lovely. And (you mean there's more?) the excellent hornsman gets the opportunity to do the full business on the flip, riding the rhythm with a spaghetti western gringo's tenacity.

Hundertaker, bring me t'ree coffins, no make that four.

ROD TAYLOR: 'I Never Stop Loving You'/Mek We Dance' (Plexi Int)

Two pleasant sides from the engaging Rod Taylor, a former Freedom Sounds man. Lyrically they're never gonna set the world on fire, one side dealing rather naively with love, the other with very simple dance hall style — both over lean computer rhythms — it is nevertheless good to hear Taylor's seldom-heard but distinctive tenor.

DOMINIC: 'A Year In Jamaica'/Raggamuffin' (Mango)

Former young ECHOES scribe and now a major celebrity in his adopted Jamaica — especially amongst the young girls — Dominic celebrates the time spent getting to know the ghettos and dances, with a helping hand from dance hall doyen King Jammy. The rhythm from Colin Roach's tune splashes wildly behind 'Nic's yard tinged London swagger. I don't think anyone would contradict me if I was to say Dominic is unlikely to better this one before the year's out.

The computerised mood of the flip is matched by Dominic's robotic 'wind-me-up' lyrics delivery.

His most accomplished release yet, and very official, eh, on Mango?!

TITO SIMON: 'Wild World' (Club Mix)'/Radio Mix' (Body Music)

More from Body Music's in-house producer Lloyd Charmers, heralding a

Simon Buckland raises his tankard

to the reggae releases

possible return to prominence for the geezer who took 'That Monday Morning Feeling' into the pop charts many moons ago. I think his version of the popular Cat Stevens song is gonna be one of those insidious growers. I wasn't too keen at first, rather derisively comparing Tito's vocal quiverings to that of Chris De Burgh and Mick Whatsit from Simply Red, but my woman's insistence that here was a little vocal gem, and the

the other praise a tune that is decidedly dubious lyrically. Fenton Smith covered the Moments And Whatnots' rampantly sexist song about a year and a half ago for Fashion; that, like this Brummie Silicon Squad produced version, was well put together. The difference in approach is that the Squad are aiming at a mellow, wrinkle free, disco floor sound.

In other words, he does the song more than justice. Still, if you don't go for

Feeling', especially at this time of year. Auld Lang Syne? Humbug.

RUPIE EDWARDS: 'I Won't Forget You'/Version (Success)

Rupie Edwards is a singer and producer who deservedly made a name for himself in the late Sixties. He reissues his back catalogue in dribs and drabs and occasionally makes a good new tune. This isn't one of them.

It's so slow you'll literally doze off, and unless your brains are the consistency of mushy peas, you won't find it even remotely touching or moving.

Feeble.

SCION SUCCESS: 'Jah Light Shining'/MANIFEST: 'Top Form' (Eclipse)

US originated praises to Jah's eternally shining brightness, flawlessly delivered in tidy ragga style with feeling. Scion Success has one of those youthful sweet voices, and it hasn't seen such good use as this in a while. The compu-track (the credit writer's choice of phrase) bounces vibrantly, while a compudog barks in the background. PS: I've got a real dog that would do the job for less money.

Flip finds a very capable singjay singing somebody else's praises, namely his own, over a twittering, sharply remixed version of the same rhythm. Again, entertaining.

CRACKER JACK & PATCHES: 'Bam Bam'; 'We-Out-A-GT'/Version (Impact)

Don't see much here on Chin Randy's Impact label, do we? "All them gal who just wine and shake them bam bam" doesn't exactly inspire this reviewer to fevered heights, but these two frantic young DJs have a chunky, catchy rhythm track to work on and a distinctly individual style. The second slice, 'We-Out-A-GT', on the same riddim stands closer inspection.

COCO TEA: 'Roll River Jordan'/Must Get A Blie' (Ital Int Records)

Coco Tea, he of the caressingly sweet vocal disposition, breezes lightly over the Jammy's 'arena' with a bantamweight dance hall plea for the reality of roots and culture.

I don't really think Tea need complain of not getting "a blie" in the recording business. Underworked he isn't.

DUDLEY CAMPBELL: 'Walking To New Orleans'/Version (TIM Records)

An uncomfortable mix of base-clapping funk, soca and R&B is the recipe for this new version of the old Fats Domino blaster.

It starts nowhere in particular, goes nowhere, and up nowhere, and fails to thrill on route.

Grandad, what do you think of this one?

Grandpere: "I think it's groovsville. Criss."

ACKEE: 'Roughneck Time'/Version (Route One)

The problem for Ackee is that he is unlikely to escape the memory of his raging, t'rilling 'Call Me Rambo' debut.

Again, as with his last release too, he's relying on the appeal of his angst-ridden delivery and the power of the rumbling drum and bass.

Solid as a rock.



BLACKSTONES

undoubted subtlety of Charmers' production, won me over.

Nobody's yet improved on Freddie's slice, 'Wise Words', for Coxson, but that's no reason to sneer at this game attempt.

MICHAEL ELLIS: 'Girls'/Party Feelings' (Big One)

It's difficult on the one hand to aspire to be a conscious person, and on

that sort of thing, it doesn't matter, 'cause this 12-inch is what's known as a 'double a side', and the other side is a jagged vaguely vavuous, anonymous, call to swing. If the 'Party Feeling' is akin to one downbeat groove, this has it.

I'm one of those miserable fother-muckers who never gets the 'Party



NATURAL ITES

EXCLUSIVE INTERVIEW

the rhythm doc

MENTION the name Clarence Carter to your average pop historian, and his reply would almost certainly be, blind, black, southern US soul and blues vocalist/guitarist who scored a one-off multi-million seller in 1970 with the country/soul novelty 'Patches'.

A black music historian would in addition quote a list of Atlantic-released US R&B smashes dating from 1967 through to the early Seventies, including 'Lookin' For A Fox', 'Slip Away' and 'Too Weak To Fight'. The latter historian may also refer to Clarence's ABC recordings of the mid-Seventies.

I somehow doubt if either would pay much attention to Carter's recorded output in the Eighties. Yet, on a close examination of record sales and musical trends, Clarence has, to date, proven to be the most influential and important traditional southern soul/blues artist of the decade.

It was Clarence Carter who, following the desolation of the late Seventies disco boom, fought his way back into the US Soul Top Ten in 1981, with his long-selling 'Let's Burn' LP on the now-defunct indie Venture Records; this success paved the way for the return to chartdom of traditionalist Seventies soul and blues stars like Bobby Womack, ZZ Hill and Johnnie Taylor in 1982.

Similarly, in 1987, it is Clarence Carter who has taken a traditionalist set on a small independent label into the US black top 20 for the first time in years.

Carter's 'Doctor C.C.' album on John Abbey's Atlanta-based Ichiban Records is already a trendsetter. Its sales were propelled by the controversial suggestive-yet-clever 'Strokin' track; and since its success, London Records have signed up old-style soulster Marvin Sease and have taken his 'Ghetto Man' album to an even higher position in the US chart, the album's success being attributed to the even dirtier 'Candy Licker' track.

"I believe 'Strokin' is a trendsetter," explained Clarence to me from his hometown of Atlanta, Georgia.

"I think it sold because it had sexual overtones, and what happened was when we made such a big hit with it quite a number of tunes came out with those same overtones. But I don't like to actually say the words — it gets a bit too far out for me, so I like to suggest, and leave something for the mind to think about. I like Marvin Sease's 'Candy Licker' for its musical content — the lyric content is a bit too much for me, but I like the way he sings.

"On my new album there's another song very similar to 'Strokin' — 'I Feel It', but I don't expect it to do as well. 'Strokin' was a shorter way of saying 'making love' and it's hard to find another single word that'll carry the same meaning. Also 'Strokin' could be used in many ways. Some people have made up a dance to it and in the nightclubs where I perform, as soon as we start the dance-floor gets jam-packed. People like what I said for the lyrical content but they liked it more because of the dance element. That's why I've structured 'I Feel It' so that you can dance to it."

However, despite Clarence's return to top 20 status (which, he says, has made "the difference between not being at home and being at home — I'm now always out on the road and I love it!") he has not yet conquered the American radio stations.

"We get very little airplay on any of the tracks. There's a trend here that if it's a Clarence Carter record, radio will think of it as being by an artist from back in the Sixties, so they don't play as much of my music as they did 20 years ago. When you try to get them to play it they'll say it doesn't fit their format — I don't know why. The artists that get played today have had to

follow the trend of Clarence Carter or whoever else was in my time period; one generation evolves to the next. So I don't see the difference between my music and Prince.

"I realise that when I release a record that has sexual overtones, they can't play that but when you look at 'Trying To Sleep Tonight' on my new 'Hooked On Love' album, my question will be, 'why can't you play this?' We'll see what happens. My next single will be 'Grandpa Can't Fly His Kite' and we're gonna edit out some of the lyric content so they can play that."

So does he then see a need for the Society For The Preservation Of The Blues, started by fellow performer Denise LaSalle, to pressure radio stations into giving the music its fair share of airtime?

"I feel a strong need for it and I'm gonna help her as much as I can. She and I do shows together so I'm familiar with it and I'm gonna call her to see what role I can play because she's absolutely right. I would hope that by 1988 we'll start a movement all over the United States to see if we can't attract radio stations to play southern blues albums."

Clarence's new 'Hooked On Love' album contains two revivals, his own 'Slip Away' and Ray Charles' 'What'd I Say'.

"Everywhere I go people have been asking me where they can find a copy of 'Slip Away' and I couldn't tell them. Bearing in mind it was originally out in 1968 I thought it would be a good time to revive it. When I was growing up, Ray Charles was always one of my favourite artists and I always liked 'What'd I Say' so I thought it would be a good LP track — it might even be a single yet."

Is a veteran like CC happy to be with the small Ichiban Records, or would he prefer to be with a major, particularly bearing in mind what London have done in a comparatively short time with Marvin Sease?


"I think in Marvin Sease's case it was accidental, because our kind of music doesn't appeal to the major record companies. He's been successful because his record came out after 'Strokin' which had already set the trend. With Ichiban they genuinely believe in my kind of music, and that's the difference.

Pete Lewis does some strokin' with Clarence Carter



CHRIS HENWITT

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Ian McCann meets Rockers uptown

WHERE do you begin to write a piece about Augustus Pablo? You can start with a quote and try to hinge the whole piece around it; you can blather on and on about his career, his influence on the music, or you can just point out that his first LP was called 'This Is Augustus Pablo' and start there. That's what I'm going to do:

This is Augustus Pablo. 1987 saw the first live dates played by the Rockers Band, Pablo's first appearance on the UK stage. Was it just a trial run for something bigger?

"Yeah well, it's better that you just do that first before you jump into something big and just fall down. We do it a small way first and try it out. That's the way I want to go still, go a small way and then come big, that's the way we do it."

Why did it take this long for Pablo to play here?

"It was more than one thing you know... whole heap a different things. I work still in Jamaica differently, and everyone is always going over and coming over, so some people have to stay over. You can't have everyone leaving Jamaica and not keeping the fort. You see, when a lot of musicians leave Jamaica and come to England or America they just forget about Jamaica and their mind gets soft and their work gets soft and everything. So what happens to the foundation people? You have to have someone holding the vibes. You can't have everyone going out and then coming back with funny influences. You have to have some people holding the vibes. I'm just one of those people; Jah chose me to do that. You can't explain everything as to why it happen that way; everyone expect everyone to come **one** time but it can't work. Because the time is very long; no man know the limitation of the time, so who is any man to come and say: 'He must come now'? You might come now, you might come next 10 years; we don't really control that part, because I don't see no-one have the power to control music; must be the Creator. So he is the one who is working it out. I couldn't really explain it no other way."

It was a great idea to have Yammy and Mice on the tour, just to emphasise that the **serious** youth are still coming up and that they can really do it live... "First of all Bolo was just supposed to come, Mice was just going to come with us as... (for experience) but Junior (Delgado) suggested we could just give him a little bly still, so I say 'alright'. True, I love to work with the youths, I don't like to be the one to hold back any youths, I love to give them a chance, that they can see the world and know how it is."

Most of the youths in Jamaica don't have any guidance, no-one shows them nothing about the music or anything. There's been a lot of breakdown in the music over the past few years, the music has been broken down a lot because you don't have no-one guiding no-one, it's just like left alone and dismantled. Someone have to bring it back, someone has to try. Everybody waiting on the next man to make his move, and nobody's making any move."

Pablo is one of the few producers in JA to consistently work with female singers, and it has been his intention to put out an album with the Rockers women. Has he been able to make any progress with it?

"Oh yeah, I still have it on the way but I kinda put it on hold; true I was working on some bigger projects than that. I'd like to but I can't get it finished up yet, because with Lorna Gee I really wanted to put out some more music with her but I can't really work with her again yet because she'll be in America and I'll be back in Jamaica soon."

Is it lack of time or lack of money that prevents Pablo from getting more projects finished quickly?

"It's more time. It's not really money, because if you have money you can't really get a lot of things done still. If you have money you can't rent a house in Jamaica now, so it's not money. **We** have to set a foundation first, if we don't set a foundation, me and Junior, how can we help anyone, how can the plan go through? So we have to do our things first. If we try to help them first, it might end up worse, all of us broke and can't no-one help no-one."

Tell us about Icho Candy; the 'Babylon' single on Rockers is incredible...

"I know him a couple years still, even before he started recording for anyone else, I know him from when I used to live in the hills, when I used to be in Mo'Bay and those places. Over those years I was producing but at that time I didn't have the full strength of the money, to deal with him or certain things. But I usually listen him, hear him sound and all those things, but I couldn't put it out."

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PABLO pix: David Corio



lan McCann meets

WHERE do you begin to write a piece about reggae Pablo?

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It was a great time to have Yabby and Mice on the tour, just to emphasise that the serious youth can come.

"Couple of years after I saw him do a tune and it was a hit in Jamaica, not a number one but it sold and the people recognise him. 'Captain Selassie I', that song. I love him style still because him sing original songs, him not really come with too much of an imitation thing, and him voice sound very good. I working on an album with him right now slowly but surely. I'm working on him and Ruffy and Tuffy, two twin youths. I'm taking them stage by stage. Everything get more expensive day by day, so you have to know how you're dealing with it."

Ruffy and Tuffy have been working the sounds in Jamaica for a long time, like Gemini. But they didn't have anything released on record until 'Take One Step' on Rockers?

"No, no, they did recording for themselves, it was released on a label in America, they do a production for a man in Texas I think, they released a disco with them called 'Third World War', something like that."

I've known them over the years, but it's just since the past two I start meditating and I work wit them still."

You're still working with Tetrack, you've had that single 'You're Gonna Lose' ...

"Well, the group together right now but one of them is in Jamaica and two of them is in America. They're not separated but they migrate to America with their families. So I don't know how they're gonna work out their things right now, but they're still together in that sense of unity, but they're just apart. The lead singer is in Jamaica, and I'm trying to work out something with him but I don't know if it can work much that way because I prefer us work with the group."

Is he just as happy producing a 'lovers' record as he is a 'roots' one?

"If you listen good the lovers rock that I produce are a little bit different to most of the lovers rock I hear people singing. Is more towards the reality side of it, not just singing towards a woman and saying 'I love you' and these thing, it's more coming from the heart in a different way. 'Cause most of the songs you hear them sing about lovers rock ... well, I don't know if I should go into it here but ... the girls say to me in London 'You like Maxi Priest?' and I say 'Yeah, I like how him sing still', but the people here, the public kinda like the cultural or revolutionary type of music more, it like it reach them more ... because lovers rock, it only goes so far, the girls feel good, but what about the man? So all the girls say 'Yeah', but that means he's just singing for the girls. He's forgetting about himself."

"The woman now, they don't like too much of the harsh music because like a woman say to me, 'Junior sing too much harsh music', and I say 'what do you mean by harsh?' and she say 'Maybe he should mix up more lovers rock y'know' (laughs)."

"So I say 'Well, everyone have their own opinion', because when people tell you different things then you know how to set it even better, to please everyone then."

"But we don't come to really change to please everyone, because if you do that, you're gonna be listening to everything that they are saying and forget about the direction that you get from the Father so we don't really want to deal with that, because sometimes the Father send people to really direct the people and lead them in that direction, because a lot of people are just dizzy, they're not really together in any way now. So sometimes the Father direct people to just sing out that way, not in the sense of a leader, but to set an example through the music."

It is Pablo's singular direction that has enabled him to survive the fashions and vagaries of the music business, and still be strong and un-mistakeably his own man. With Pablo, the direction is always forward. Maybe it's about time a few more people recognised that.



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ECHOES

Reggae

Chart

1987



• The year-end chart is calculated on a points for chart position basis drawn from the ECHOES REGGAE DISCO CHARTS throughout 1987.

1. **PROMISE ME**, Ernest Wilson... Techniques
2. **PUNANNY**, Admiral Bailey... Live & Love
3. **HOL' A FRESH**, Red Dragon... Techniques
4. **HIP HOP REGGAE**, Longsy D. & Cutmaster MC... Big One
5. **AGONY**, Pinchers... Live & Love
6. **DON'T TOUCH ME STYLE**, Joseph Cotton... Fashion
7. **HALF SLIM**, Joseph Cotton... Fashion
8. **DON'T STOP**, Sister Sonie... Chartbound
9. **CAN'T BE WITH YOU TONIGHT**, Judy Boucher... Orbitone
10. **SARA**, Frankie Paul... Live & Love
11. **I'VE MADE UP MY MIND**, Jean Adebambo... Ade J
12. **HOOKED ON YOU**, Aswad... Simba
13. **HARD UP BATCHELOR**, Sandra Cross... Ariwa
14. **JUST DON'T WANNA BE LONELY**, Freddie McGregor... Germain
15. **FEELING OF LOVE**, Michael Gordon... Finestyle
16. **BABY, I'VE BEEN MISSING YOU**, Trevor Walters... Starlight
17. **LATELY**, Natural Ites... Realistic
18. **HOMEBREAKER**, Winsome... Finestyle
19. **SO AMAZING**, Janet Kay... Body Music
20. **NO ONE NIGHT STAND**, Nerious Joseph... Finestyle
21. **CALL ME RAMBO**, Ackee... Heavyweight
22. **IN THE MOOD**, Christine Lewin... Hot Vinyl
23. **DON'T STAY AWAY**, Debrahe Glasgow... UK Bubbler
24. **ROCK THEM**, Eccleston Jarrett... White
25. **MOVE ON UP**, Nerious Joseph... Finestyle
26. **SUMMER HOLIDAY**, Dennis Brown... Starlight
27. **BLUEBERRY HILL**, Yellowman... Greensleeves
28. **THAT GIRL**, Freddie McGregor... Polydor
29. **I DON'T WANNA LOSE YOUR LOVE**, Michael Gordon... Fashion
30. **YES MAMA**, Little John... Live & Love
31. **NEW YORK LIFE**, Tonto Irie... Mango
32. **ROCK WITH ME**, Nerious Joseph & Winsome... Finestyle
33. **TRUE LOVE**, Conrad Crystal... Legal Light
34. **SETTLE DOWN**, Beres Hammond... Charm
35. **BIG BELLY MAN**, Admiral Bailey... Superpower
36. **FOOL FOR YOU**, Peter Hunnigale... Street Vibes
37. **DON'T BEND DOWN**, Lovindeer... TSOJ
38. **HILL & GULLY RIDER**, Johnny Osbourne... Moodies
39. **MABINTI**, Zabandis... People Unite
40. **WOMAN IN YOU**, Maxi Priest... 10 Records
41. **HANDCLAPPIN' FOOTSTOMPIN' MUSIC**, Administrators... Groove
42. **PLEASE MR PLEASE**, Barbara Jones... Charm
43. **LOVE IS A DANGEROUS GAME**, Sylvia Tella... Body Music
44. **WE DON'T HAVE TO FIGHT**, One Blood... Level Vibes
45. **TEARS**, Chuck Turner... Jammys
46. **LOVE IS**, Four In A Row... Discotex
47. **GOLDEN TOUCH**, Janet Kenton... High Power
48. **GUILTY OF LOVING YOU**, Carl Sinclair... Kalabash
49. **RING UP MY NUMBER**, Kenny Knots... Unity
50. **THINK ME DID DONE**, Admiral Bailey... Live & Love
51. **MY GUY**, Sandra Cross... Ariwa
52. **READY FOR THE DANCEHALL**, Peter Bouncer... Unity
53. **FIRST LOVE**, Ernest Wilson... Techniques
54. **STOP, LOOK, LISTEN**, Paulette Tajah... Ariwa
55. **IT'S LIKE HAPPINESS**, Peter Hunnigale... Street Vibes
56. **DON'T STAY AWAY**, Janet Kenton... High Power
57. **GIRL CRAZY**, Mikey General... Digikal
58. **STOP ACTING STRANGE**, Delroy Wilson... Live & Love
59. **NOTHING DON'T COME EASY**, Cornell Campbell... Live & Love
60. **YOU CAUGHT MY EYE**, Judy Boucher... Orbitone
61. **KNIGHT IN SHINING ARMOUR**, Debrahe Glasgow... UK Bubbler
62. **SOME GUYS HAVE ALL THE LUCK**, Maxi Priest... 10 Records
63. **GET READY**, Frankie Paul... Supreme
64. **CASANOVA**, Annette B... UK Bubbler
65. **COME AGAIN**, Coco Tea... Live & Love
66. **GAMES PEOPLE PLAY**, King Sounds... Viza
67. **ORIGINAL FRESH**, Shabba Ranks... Superpower
68. **KUFF 'N' DEM**, Mikey General... Digikal
69. **DIGITAL WE DIGITAL**, King Kong & Frankie Paul... Digikal
70. **POSSE**, Coco Tea... Live & Love
71. **IT ONLY TAKES A MINUTE**, Toyin... Criminal
72. **CRAZY LOVE**, Maxi Priest... 10 Records
73. **DUB PLATE PLAYING**, Johnny Osbourne... Greensleeves
74. **BROAD HIP**, Lt Stitchie... Live & Love
75. **IT'S NOT UNUSUAL**, Bunny Lie Lie... Greensleeves
76. **RAGAMUFFIN & RAMBO**, Dixie Peach... Y&D
77. **CAKE OF SUCCESS**, King Kong... Now Generation
78. **I WANT YOUR LOVE**, Junior Delgado & Half Pint... Powerhouse
79. **HONESTLY**, Janet Kenton... Techniques
80. **ME DO DAT**, Lovindeer... TSOJ
81. **DANCE CAN'T NICE**, Frankie Paul... Ottey
82. **COVER YOUR MOUTH**, Frankie Paul... Live & Love
83. **THE CLOSER I GET**, Fredericks... People Like You
84. **PICK A SOUND**, Selah Collins... Unity
85. **IT MUST BE LOVE**, Trevor Hartley... Fu Manchu
86. **SHAKE YOU DOWN**, Trevor Walters... Starlight
87. **BANG A RANG**, Horace Andy & Tonto Irie... Plantation
88. **WATER COME A ME EYE**, Josey Wales... Live & Love
89. **DANCING TIME**, Little Clarkie... Y&D
90. **EVERYTHING I OWN**, Ken Boothe... Trojan
91. **LIFE**, Christine Lewin... Kufe
92. **MUSIC FEVER**, Erroll Bellott... Y&D
93. **CAN'T TIE ME**, Parker B... PCRL
94. **LOVING THAT YOU WANT**, Pinchers... Live & Love
95. **LET ME HAVE THE CHANCE**, Pat Kelly... Germain
96. **HEARTACHES**, Jack Wilson... Uptempo
97. **RAGGAMUFFIN YEAR**, Junior Delgado... Mango
98. **WINNIE MANDELA**, Carlene Davis... Greensleeves
99. **DOG BITE**, Wailing Souls... Live & Love
100. **ALWAYS**, Lori & Raphael... Ruddy's

LADY DI

SOMETIMES a reputation as a 'jazz vocalist' can leave one in an invidious position.

TAKE Dianne Reeves, for instance. Living out in LA, surrounded by lesser talents whose cold-hearted ambition has placed them atop the R&B chart, she's had plenty of encouragement to 'sell out' and make some real money. On the other hand, now she's made an album which seeks tastefully to combine some of those more commercial aspects with her own natural jazz inclinations, the purists are rounding on it as never before. What in the hell do you do to be right?

Actually, what Ms Reeves does is to make music which satisfies her artistic requirements without paying the commentators and would-be experts more than a wisp of attention. And the quality of her Blue Note debut album, simply 'Dianne Reeves', tells you the lady's standards are of the highest order.

In spite of a background which encompasses 'casual' gigs with her uncle, jazz bassist Charles Burrell, spells with Clark Terry, Caldera and Harry Belafonte, plus two solo albums for Palo Alto,

Reeves' musical upbringing has mostly been concerned with the marrying of musical styles. Except for her earliest forays into the field, Dianne has never been what one would truthfully describe as a pure jazz singer, a label which has attached itself to her out of convenience, if anything.

Reeves has lived in LA since 1976, moving from Denver, Colorado in search of career fulfilment. Of the time she says:

"I actually came out here because of Phillip Bailey and Earth, Wind & Fire. '76, of course, was right in the middle of the disco craze and I had heard that Phillip wanted some singers for a band he was putting together. Well, I didn't get that gig, but at the same time, Larry Dunn was working on Caldera, and I ended up doing that instead.

"Singing alongside people from Chile, Brazil, Peru and all over Latin America turned out to be a tremendously enlightening experience. In fact, I'd go so far as to say it changed my whole musical approach, especially the things Eddie del Barrio taught me about the joining of different musical cultures. More than anything, that period is responsible for the way my album sounds now."

'Dianne Reeves' has been

produced by George Duke and, despite the foregoing, is probably the closest he has come to a real 'jazz' project for some time. It includes intriguing versions of 'Yesterdays' and 'I Got It Bad And That Ain't Good', a rolling, funky treatment of Dunn's 'Sky Islands' and an excellent Reeves original, 'Better Days', which comes over something akin to a cross between Roberta Flack and Helen Reddy. MOR moments there may be, but Reeves' classy vocalising remains in control throughout.

How did it end up on Blue Note?

"Bruce Lundvall, the label head, had been talking to my manager for some time about a deal and then we invited him to one of my shows here in LA, when I was appearing in 'A Salute To Ellington', for Lorimar Pictures. That kinda convinced him.

"I had already agreed with George Duke, who is a cousin of mine, to produce my next record, so we went into the contract with a producer already available.

"I must say, the support I'm getting from the company has been terrific. Although I've only got one other label to compare it to, it's evident their belief in what I'm doing is tremendous. They and I both know that it is not

harvest time for Dianne Reeves yet: this is a period of building and growing. For the first time I have been made aware of the responsibility their investment entails and I'm trying hard not to let it overwhelm me."

It shouldn't, since Dianne has been fairly visible on the California jazz circuit for many years. (Again, the description 'jazz' is used as shorthand. Apart from anything else, the jazz scene out West is miniscule when compared to New York.) Since 1980 she has been able to support herself entirely by use of her vocal talents, both gigging at weekends and giving private tuition to pay the bills.

"I did a lot of 'clinics' at various colleges, which was very supportive. I only went on the road with two people — Sergio Mendes and Harry Belafonte — but my regular weekend shows brought me a cult following around here.

"Lately I've been alternating between the Vine Street Bar and Grill — a place that brings in people like Betty Carter, Joe Williams and so on — and At My Place, in Santa Monica. Vine Street is a small, intimate little room in which I play with just my trio, whereas at At My Place I can branch into more of the kind of style on my album. As a result I

Chris Wells with
Dianne Reeves,
and all that jazz



have two distinct types of audience right now and the exposure I'm getting via the record is opening up a third."

Whatever happens to 'Dianne Reeves' in future, Blue Note have already ensured that her third album will be her biggest seller yet. (Anyway, it wouldn't have been that difficult to surpass the achievements of 'Welcome To My Love' and 'For Every Heart', released in '82 and '84 respectively.)

But, come on Dianne, doesn't it frustrate you that Janet Jackson has platinum selling records while you're struggling to get on the chart?

"At one point I felt that way. But, living here, I do have the opportunity to do that too, if I want to. I have chosen to make the kind of music I make because I enjoy performing it. I would like to be internationally known, sure, but as a general rule I don't wish to record music that I can't sing to a piano on stage. The only exception to that so far has been 'Sky Islands', and that was just because I liked the song so much from my days with Caldera. Otherwise, I still feel like I'm doing this as much for the non-financial benefits as anything. I hope that's how it stays."

A New Year Offer For You

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SIMON GOFFE**LPs**

KEITH SWEAT: 'Make It Last Forever'
PUBLIC ENEMY: 'Yo Bum Rush The Show'
TASHAN: 'Chasin' A Dream'
ERIC B: 'Paid In Full'
MELI'SA MORGAN: 'Good Love'

SINGLES

TASHAN: 'Read My Mind'
PUBLIC ENEMY: 'Rebel Without A Pause'
JAZZY JEFF & FRESH PRINCE: 'A Touch Of Jazz'
ARNOLD JARVIS: 'Take Some Time Out'
LONGSY D & CUTMASTER MC: 'Hip Hop Reggae'

LIVE: Whispers
TV: M*A*S*H; Lenny Henry Show; Hill Street Blues; St Elsewhere; 01 For London
FILM: All the Woody Allen repeats
LIKES: Cold cuts; Gwen McCrae revival;
KISS FM; Across The Tracks
DISLIKES: General Election; AIDS; Singing DJs

**RICHARD SEARLING****LPs**

BERT ROBINSON: 'No More Lonely Nights'
CRYSTAL WINDS: 'First Flight'
VANESE THOMAS: 'Vaneese Thomas'
DAVID HUDSON: 'Night And Day'
WHISPERS: 'Just Gets Better With Time'

SINGLES

ROSIE GAINES: 'Crazy'
PRIVATE JOY: 'Love It Or Leave It'
HARI PARIS: 'You Hit My Love'
WILLIE CLAYTON: 'Your Sweetness'
WATERS: 'When You Love Somebody'
LIVE: Ronnie McNeir (Berwick)
TV: Spitting Image
LIKE: Soul Sauce winning poll as best specialist show in the North
DISLIKES: Lyrics to 'Even A Fool' by Dunn Street, which make no sense and ruin an otherwise great track; Yet more house
EMBARRASSING MOMENT: Watching Spurs lose Cup Final from amongst the Coventry City fans

**TIM WESTWOOD****LPs**

PUBLIC ENEMY: 'Yo Bum Rush The Show'
ERIC B & RAKIM: 'Paid In Full'
SCOTT LA ROCK: 'Criminally Minded'
HERBIE'S MACHINE: 'Herbie's Machine'
ICE TEE: 'Rhyme Pays'

SINGLES

PUBLIC ENEMY: 'Rebel Without A Pause'
PUBLIC ENEMY: 'Bring The Noise (Remix)'
DOUG E FRESH: 'Play This Only At Night'
SCOTT LA ROCK: 'Poetry'
KINGS OF PRESSURE: 'You Know How To Reach Us'

LIVE: Public Enemy/Eric B & Rakim; Chocolate Factory warehouse jam; Gangster Boogie, Bay 63
TV: Bad Meaning Good
FILM: Angel Heart; Untouchables
LIKE: Joining Capital Radio
DISLIKE: Press coverage of rap scene

**DIANNE REEVES****LPs**

PAT METHENY: 'Still Life Talking'
TONY WILLIAMS: 'Civilisation'
STING: 'Nothing Like The Sun'

SINGLES

STEVIE WONDER: 'Skeletons'
REGINA BELLE: 'So Many Tears'
SWING OUT SISTER: 'Twilight World'
LIVE: Al Jarreau
FILM: Fatal Attraction

**IAN McCANN****ALBUMS**

HORACE FERGUSON: 'Sensi Addict'
MACKA B: 'We've Had Enough'
FRANKIE PAUL: 'Sara'
AUGUSTUS PABLO: 'Rockers Comes East'
MIGHTY DIAMONDS: 'The Real Enemy'
FRANKIE PAUL: 'Rub A Dub Market'

SINGLES

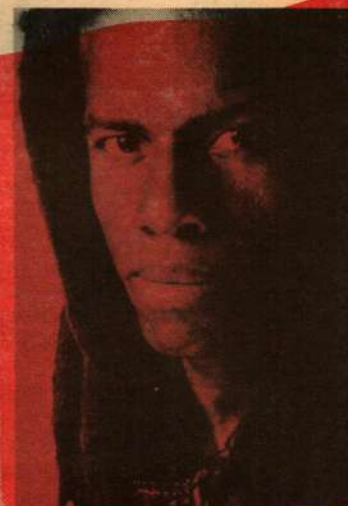
ICHO CANDY: 'Babylon'
LITTLE KIRK: 'Ghetto People Broke'
A-CLASS CREW: 'Dub-Ology'
JUNIOR DELGADO: 'Forward Revolution'
LONGSY D & CUTMASTER MC: 'Hip Hop Reggae'

LIVE: Rockers International Band with Pablo, Jux, Mice & Yummy

LIKES: Mrs J. McCann. Musically: the continuous rise of youth reggae, the best year since 1978

DISLIKES: Almost cracking up. (ho ho.) More of the Tories. The way that modern 'soul' has become completely safe and gutless, leaving it to hip-hop and house to salvage anything

EMBARRASSING MOMENT(S): Continually having to explain that I don't compile the reggae chart

**EDDIE GRANT****LPs**

There haven't been three albums all year! Definitely *not* Michael Stevie Wonder

SINGLES

ROBBIE NEVIL: 'C'est La Vie'
BARRY WHITE: 'Sho' You Right'
PROCLAIMERS: 'Letter From'

TV: Spitting Image

LIKE: I'm still alive — I like that

CHRIS WELLS**LPs**

REGINA BELLE: 'All By Myself'
VANESSA BELL-ARMSTRONG: 'You Bring Out The Best In Me'
MELI'SA MORGAN: 'Good Love'
O'JAYS: 'Let Me Touch You'
KEITH SWEAT: 'Make It Last Forever'

SINGLES

PAUL JOHNSON: 'Where Can You Be? / Are We Strong Enough'
WILLIE CLAYTON: 'Your Sweetness'
ERIC B & RAKIM: 'I Know You Got Soul'
BOBBY McCLURE: 'You Don't Miss Your Water'

SANDRA FEVA: 'Here Now'

LIVE: Regina Belle

TV: Blackadder The Third; Grange Hill; Spitting Image

LIKES: Cora; Continued rise of good, intelligent, black female singers (Baker/Belle/Morgan/Mills etc); Volume of high quality indie soul; Our original idea for an ECHOES Xmas card: a picture of a pile of shit with the words, 'Another Stock-Aitken-Waterman Production' written underneath

DISLIKES: Election result; working class conservatism; Effect of Yuppie influx on my rent and MP; Leeds United's never-ending decline; That we bottled out of the Xmas card

EMBARRASSING MOMENT: 'Sniffing' enthusiastically on holiday, I was seen to dance with a girl to 'I Wanna Be Like You' from 'Jungle Book'

**PAUL JOHNSON****LPs**

ARETHA: 'Aretha'
STEVIE WONDER: 'Characters'
MICHAEL JACKSON: 'I'm Back'

SINGLES

JONATHAN BUTLER: 'Lies'
LEVERT: 'Casanova'
BOY GEORGE: 'Keep Me In Mind'

LIVE: Luther Vandross (Odeon)

TV: Brookside

FILM: Angel Heart

DISLIKES: Implausible radio presentation

EMBARRASSING MOMENT: Kicking flight to Austria waiting for 30 minutes

all those angry faces!

**IAN MOODY****LPs**

LOUIE RAMIREZ: 'A Tribute To Cal Tjader'
REGINA BELLE: 'All By Myself'
MARK MURPHY: 'Beauty And The Beast'
PHILLIP MITCHELL: 'Devastation'
VAUGHAN HAWTHORNE: 'Emanon'

SINGLES

ERIC B & RAKIM: 'I Know You Got Soul'
LYNN WHITE: 'See You Later, Bye'
SHERRICK: 'Just Call'
WILLIE CLAYTON: 'Your Sweetness'
GRANDMASTER FLASH: 'U Know What Time It Is'

LIVE: Regina Belle; Horace Silver; Curtis

Mayfield; Dirty Dozen Brass Band

TV: Fourteen Days In May (Edward Earl Johnson's last two weeks on death row); What The Papers Say; Brookside;

Blackadder The Third

FILM: Raising Arizona; Roxanne; Cry Freedom

LIKES: Spanish omelettes; Congas; Doos At The Zoo; Racing Club 105; Lucozade; Groovy people; Prince Charles; Horace Silver

DISLIKES: Richard Branson; Robert Maxwell; Jimmy Tarbuck; Yuppie philosophy ('He who dies with the most toys wins'); Astoria bouncers

EMBARRASSING MOMENT: Being mistaken for a kerb-crawler by Dee Dee Bridgewater

MELI'SA MORGAN**LPs**

WINANS: 'Decisions'
STEVIE WONDER: 'Character'
LEVERT: 'The Throwdown'
STEPHANIE MILLS: 'If I Were A Woman'

SINGLES

O'JAYS: 'Loving You'
U2: 'Still Haven't Found What I'm Looking For'



JS O'CONNELL

ALBUMS

VARIOUS: 'Jackmaster 1'
ERIC B & RAKIM: 'Paid In Full'
VARIOUS: 'Jack Trax 3'
PUBLIC ENEMY: 'Yo Bum Rush The Show'
SALT 'N' PEPA: 'Hot, Cool & Vicious'

SINGLES

THE CHILDREN: 'Freedom'
LONGSY D & CUTMASTER MC: 'Hip Hop Reggae'/'Reggae Got Soul Remix'
MR X & MR Z: 'Mr X & Mr Z Drink Old Gold'
ERIC B & RAKIM: 'Paid In Full, Coldcut Remix'
PARIS RIGHTLEDGE: 'Girl You Need A Change Of Mind'

LIVE: The Chicago Jackmaster Tour
TV: On The House!
FILMS: 'Beverly Hills Cop II'
LIKES: House. Writing for ECHOES. Meeting Adonis. Four little Rotweiler puppies (Adonis, Smooth, Nunnally and Nation.)
DISLIKES: More Maggie Thatcher. The way house is shat on by the old soul fogies.
EMBARRASSING MOMENT: Amyl droop.

WINSOME

LPs

ALEXANDER O'NEAL: 'Hearsay'
JOHNNIE TAYLOR: 'Best Of The New And Old'

JONATHAN BUTLER: 'Jonathan Butler'

SINGLES

PETER SPENCE: 'Yesterday's Magic'
JOHN McCLEAN: 'If I Give My Heart To You'
RED DRAGON: 'Hol' A Fresh'
PETER HUNNIGALE: 'Girl On The Side'
KOFI: 'Place In The Sun'

LIVE: Frankie Paul at the Podium
TV: 'The Cosby Show'
FILM: 'Jumpin' Jack Flash' — especially Whoopi Goldberg's slippers
LIKES: Doing Sunsplash and winning an award
DISLIKE: Being separated from my boyfriend
EMBARRASSING MOMENT: When I was in labour, an electrician came in and said: "Excuse me love, do you mind if I fix yer clock now?" (And he did.)



PETE LEWIS

LPs

LUTHER VANDROSS: 'Give Me The Reason'
LUTHER INGRAM: 'Luther Ingram'
DENISE LASALLE: 'It's Lying Time Again'
JOHNNIE TAYLOR: 'Lover Boy'
CLARENCE CARTER: 'Hooked On Love'

SINGLES

DAVID HUDSON: 'Now That Love Has Gone'
RHONDA CLARK: 'Sugar'
LYNN WHITE: 'See You Later, Bye'
ROMEO: 'Ooh Baby Baby'
REGINA BELLE: 'So Many Tears'

LIVE: Luther Vandross
TV: Golden Girls
FILM: The Fly
LIKE: Peter Young at Capital Radio
DISLIKE: Mike Ward
EMBARRASSING MOMENT: With Ralph Tee, trying to persuade the management at the Wag Club that we were important enough to get in free.

JULIE ROBERTS

LPs

SONIA ROBINSON: 'Sonia'
CHERYL LYNN: 'Start Over'
LA LA: 'La La'

SINGLES

LEVERT: 'Casanova'
SYSTEM: 'Don't Disturb This Groove'
VESTA WILLIAMS: 'Don't You Blow A Good Thing'

TV: Cosby Show
FILM: Hollywood Shuffle
LIKES: Food; Sex
DISLIKES: Margaret Thatcher (a great deal!); Pom pom skirts
EMBARRASSING MOMENT: Being stopped by police for routine check and recognised by a fan who thought I was getting nicked!



JAMMY pic: Anna Arnone

SIMON BUCKLAND

LPs

BERES HAMMOND: 'Beres Hammond' (again)
DIAMONDS: 'Real Enemy'
ERNEST WILSON: 'Promise Me'
FRANKIE PAUL: 'Sara'
JERRY JOHNSON: 'Wackies Album'

SINGLES

ERNEST WILSON: 'Wake Up'
DELROY WILSON: 'Stop Acting Strange'/ 'Don't Put The Blame On Me'
TREVOR HARTLEY: 'Hooked On You'
DENNIS BROWN: 'Mischief'
TV: Sellers film season; Cartoon Carnival with Lord Charles; Man In A Suitcase; Black Adder The Third; Lenny Henry Show
LIKES: Knowing I've got my family there. Good music aplenty.



KEITH SWEAT

LPs

ALEXANDER O'NEAL: 'Hearsay'
WHISPERS: 'Just Gets Better With Time'

SINGLE

LEVERT: 'Casanova'



KING JAMMY

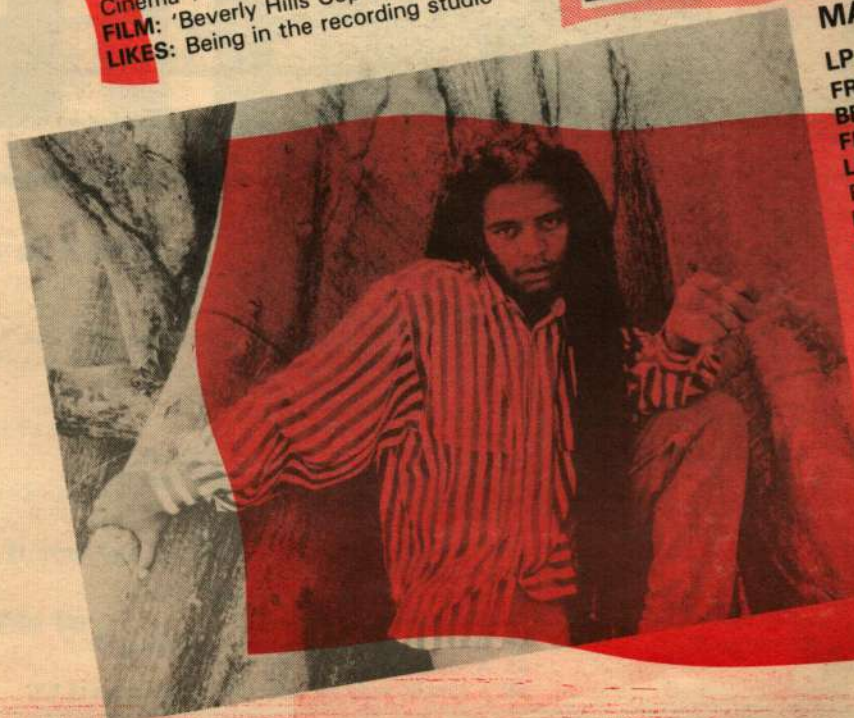
LPs

FRANKIE PAUL: 'Sara'
ADMIRAL BAILEY: 'Kill Them With It'
LIEUTENANT STITCHIE: 'Great Ambition'
VARIOUS: 'Superstars Hit Parade Volume 3'
PINCHERS: 'Got To Be Me'

SINGLES

PINCHERS: 'Agony'
CHUCK TURNER: 'I Need Your Love'
ADMIRAL BAILEY: 'Punanny'
LITTLE JOHN: 'Yes Mama'
COCO TEA: 'Come Again'

LIVE: Admiral Bailey at Roll Call '87, Cinema Two, New Kingston JA
FILM: 'Beverly Hills Cop (Part One)'
LIKES: Being in the recording studio



MIKI HOWARD

LPs

O'JAYS: 'Let Me Touch You'
WHISPERS: 'Just Gets Better With Time'

SINGLE

WHITNEY HOUSTON: 'Didn't We Almost Have It All'
LIVE: Terence Trent D'Arby
LIKE: I did two albums in 10 months
EMBARRASSING MOMENT: I fell off the stage right onto my butt! Everybody else looked worried but I cracked up with laughter



NICK SMASH

LPs

PUBLIC ENEMY: 'Yo Bum Rush The Show'
BOOGIE DOWN PRODUCTIONS: 'Criminal Minded'
ERIC B & RAKIM: 'Paid In Full'
SCHOOLLY D: 'Saturday Night'
GRANDMASTER FLASH: 'Ba Dop Boom Bang'

SINGLES

PUBLIC ENEMY: 'Rebel Without A Pause'
ERIC B: 'Paid In Full — Coldcut Remix'
BOBBY BYRD: 'I Know You Got Soul'
EPEE MD: 'It's My Thing'
THRASHPACK: 'Kinda Cool In The Place'

LIVE: Run DMC — winners by a country mile
TV: Emmerdale Farm
FILM: The Big Easy
LIKE: Trip To New York
DISLIKE: Not enough trips to New York
EMBARRASSING MOMENT: I have no embarrassing moments. I have no sexual hang-ups. I'm pure and clean.

MAXI PRIEST

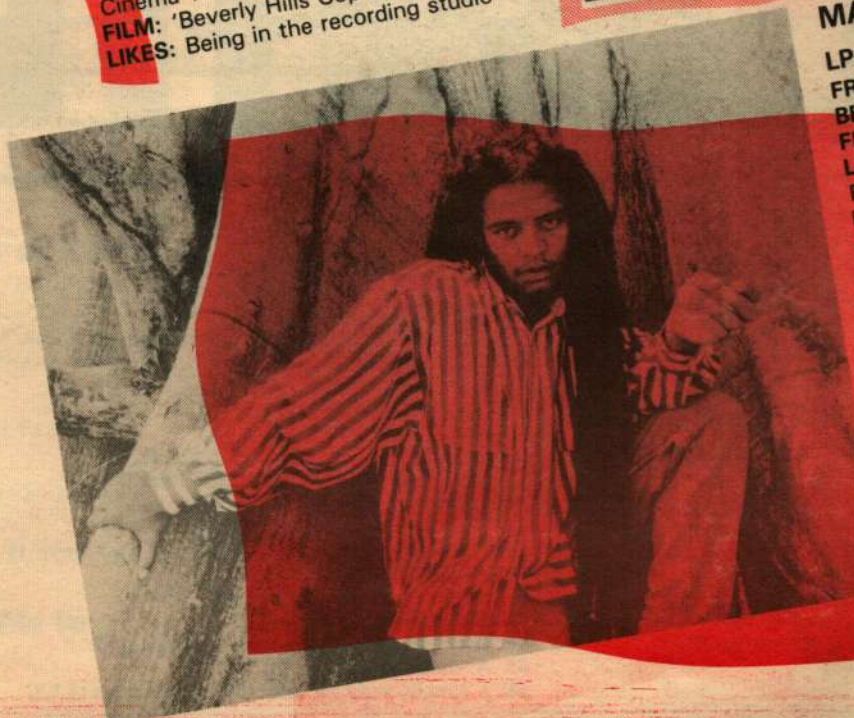
LPs

FREDDIE MCGREGOR: 'Freddie McGregor'
BERES HAMMOND: 'Beres Hammond'
FRANKIE PAUL: 'Sarah'
LUTHER VANDROSS: 'Give Me The Reason'
MICHAEL JACKSON: 'Bad'
WHITNEY HOUSTON: 'Whitney'

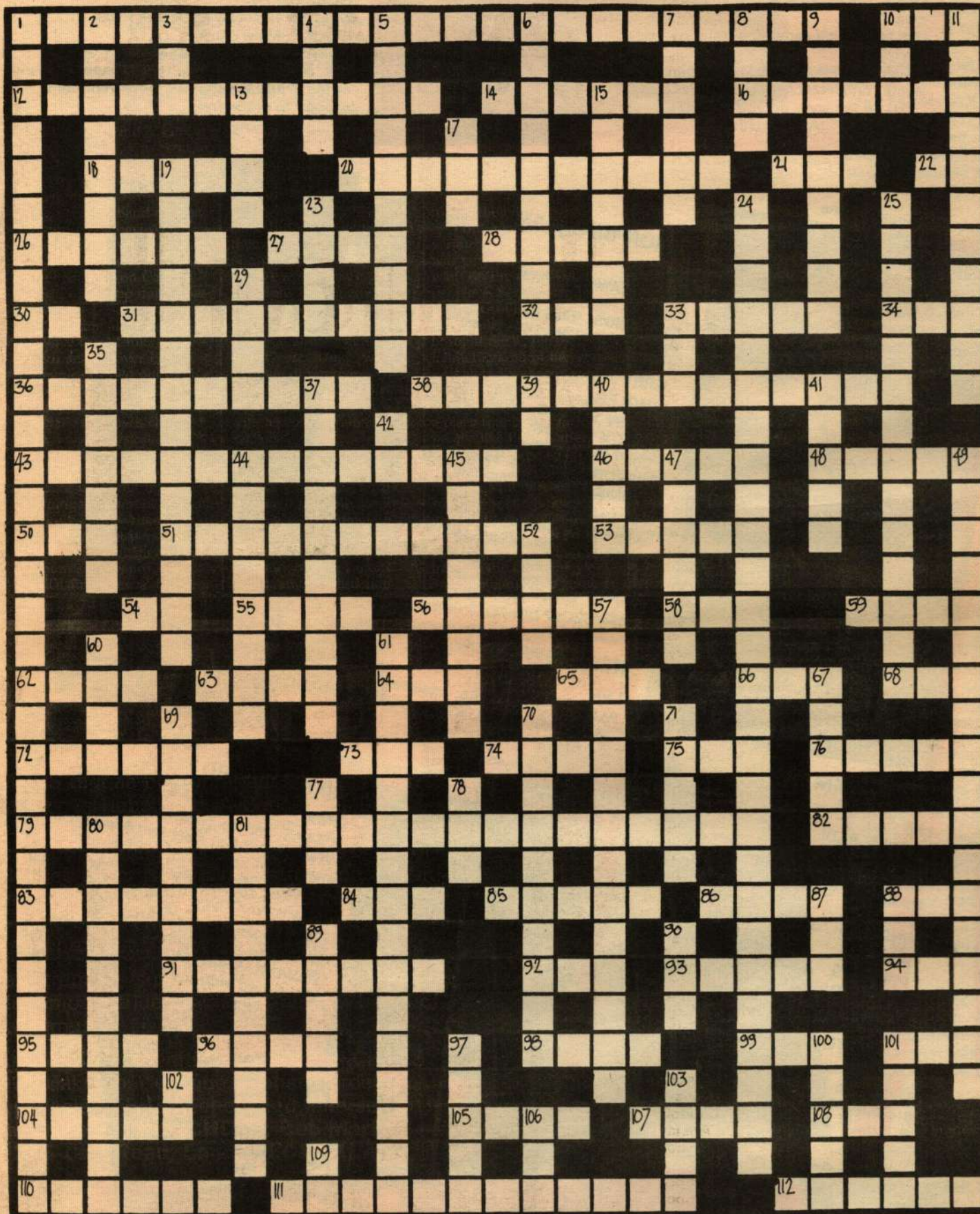
SINGLES

FREDDIE MCGREGOR: 'Just Don't Want To Be Lonely'
GEORGE MICHAEL: 'Faith'
RAY PARKER JR: 'I Don't Think Man Should Sleep Alone'

LIVE: Me, in Greece
TV: Lenny Henry Show
FILM: Beverly Hills Cop 2
LIKES: Visiting family in Jamaica; Reagan-Gorbachev summit
DISLIKES: Ethiopian situation worsening again; Death of Peter Tosh — reggae loses another great artist
EMBARRASSING MOMENT: When a young lady fainted in my arms on stage during my gig in Slough



NEW YEAR MEGA X-WORD



ACROSS

1. A touch of speculation from the Temptations (1,6,3,4,6,3)
10. Famous sails in the sunset (3)
12. Did 57 use a pacemaker on this? (3,9)
14. 'Minder' of the Four Tops castle (6)
16. Report/Girls/Stormy (7)
18. Bacharach classic recorded by Stevie Wonder under a pseudonym (5)
20. He's got best friends (5,6)
- 21, 102. A famous Wither-ed plea (3,2)
- 22, 87. A Motown classic — cut on November 5? (2,3)
26. Blues man John Lee is the rugby scrum? (6)
27. This Duck was bassist in the MGs (4)
28. The Gardiner who wanted to wake up with you (5)
30. Chuck Berry's lack of particular place to go (2)
31. The original wood knocker (5,5)
32. Like Adam and ? (3)
33. Sam Cooke worked on this gang (5)

34. Mel's soul mate (3)
- 36, 48. A multiple hit for the Commodores (5,5,1,4)
38. He's so amazing! (6,8)
43. . . . but he's a critic (9,5)
46. Give it to George Benson (5)
48. See 36.
50. Label lurking in a firm carton (1,1,1)
51. Influential Jamaican reggae producer (5,6)
53. A famous do-wop angel (5)
54. Riffin' Diddley (2)
55. The Staples promised 'I'll _____ You There' (4)
56. Archie Bell's boys (6)
58. Kurtis Blow took this trip (3)
59. One time 'King' of 44 (3,1)
62. There was a Platinum one on Motown (4)
63. AWB didn't feel one (4)
64. A simple, early hit from the Jackson boys (1,1,1)
65. Tex/Simon (3)

66. See 96.
68. One in Michael Jackson's life (3)
72. Enchantment's magic land (6)
73. Creed Taylor's label (1,1,1)
74. Chandler/McDaniels (4)
75. . . . and Blakey (3)
76. Hobo hit for Otis and Carla (5)
79. . . . and an impatient hit for Kenny G. (4,4,2,4,3,4)
82. Direction for Joe, the writer and producer (5)
83. . . . and this Benny is a Miami-based cult hero (8)
84. These Spots were a Fifties vocal group (3)
85. P.C. Womack? (5)
86. Intruders had a slow one (4)
88. Descriptive of young Michael? (3)
91. A sweet guy for the Mary Jane Girls (5,3)
92. . . . and a ratty hit for young Michael (3)
93. Edwin Starr's radio (5)
94. Was 71 ready? (3)
95. This Barney was an influential Motown backroom executive (4)
- 96, 66. Fired by Rick James (4,3)
98. Drifters were up on one (4)
99. McCoy's transport? (3)
101. Label in your car? (1,1,1)
104. Their hearts will always shine (5)
105. As lived by Sly Stone? (4)
107. Temptations wished for it (4)
108. Four Seasons' doll (3)
110. A powerful hit for the Pointers (6)
111. . . . but Maze offer soothing philosophy (4,2,3,3)
112. See 5.

DOWN

1. Ray Parker Jr seems lonely at night (1,4,5,4,3,6,5,5)
2. Sade was a right smooth one (8)
3. See 29.
4. This Bobby's most famous hit was 'Sunny' (4)
- 5, 112. A funk'n' 'peak' in the Temptations' career? (8,2,3,3)
6. . . . and a tasty one from Anita B (5,4)
7. Connors/Whitfield (6)
8. Edwin Starr hits its headlines (4)
- 9, 42. A movin' Motown Marvin classic . . . brothers, brother! (5,4,2)
10. This Band chased clouds 'cross the moon (3)
11. To whom was this Three Degrees exposé dedicated? (5,3,3)
13. This Jimmy was a blues star (4)
15. Did Sade keep hers? (7)
17. Motown old star, Weston (3)
19. Rock him tonight! (7,7)
23. Half a Philly team (4)
24. Gladys Knight was the first to score with this gossip epic (1,5,2,7,3,9)
25. Legend who moved on up after creating an impression (6,8)
- 29, 3. She was the only English girl to be signed to Motown (4,3)
33. Shorten the Crown Heights Affair (1,1,1)
35. Aretha was on the love one (7)
37. Where is her man? (6,4)
39. Memphis' top label (2)
40. Allen, the gospel man (5)
41. They loved (Philly) music (5)
42. See 9.
44. Vintage group who had sand in their shoes. . . . from the boardwalk? (8)
45. Randy Crawford's emotions? (8)
47. Mezzoforte's party venue (6)
49. Dennis Edwards finds a love potion. . . . tell me! (5,2,11)
52. Rodger's river (4)
57. His tears cut famous tracks (6,8)
60. . . . and he was goin' here (2,2)
61. Their system survives (5,4,3,4)
67. Melvin's blue boys (5)
69. A Vandellas' classic (5,4)
70. He knows the best part of the night (4,6)
71. Barbara sounds as if she could work with stone! (5)
77. Label in the middle (1,1,1)
78. Just Gilstrap (3)
80. She needs a jump start (7,4)
81. . . . but she's a hot shot! (5,5)
87. See 22.
88. See 100.
89. 'People' gave him a big hit (5)
90. Boy for Mary Wells (3)
97. Vibrations found love in 'em (5)
- 100, 88. Wet Philly label (5,3)
101. Track for Billy Butler (5)
102. See 21.
103. Wells/Wilson (4)
106. Otis R's and sound (3)
109. What did Bessie Banks do now? (2)

ECHOES

SOUL
Chart
1987

1. MARRS, Pump Up The Volume (12-inch) 4AD
2. NITRO DeLUXE, Let's Get Brutal (12-inch) Cutting/Cooltempo
3. ERIC B. & RAKIM, Paid In Full (12-inch) 4th & Broadway
4. LILLO THOMAS, Sexy Girl (LP/12-inch) Capitol
5. LEVERT, Casanova (LP/12-inch) Atlantic
6. TASHAN, You've Got The Right Attitude/Read My Mind (LP/12-inch) Def Jam
7. PUBLIC ENEMY, Rebel Without A Pause (LP/12-inch) Def Jam
8. JOYCE SIMS, Lifetime Love (12-inch) Sleeping Bag
9. STOCK, AITKEN & WATERMAN, Roadblock (12-inch) Breakout
10. RAY PARKER JR., I Don't Think That Man Should Sleep Alone (12-inch) Geffen
11. SYBIL, Let Yourself Go (12-inch) Champion
12. JUICY, After Loving You (12-inch) CBS
13. SHERRICK, Just Call (12-inch) Warner
14. WHISPERS, Rock Steady (12-inch) Solar
15. RICK CLARKE, Perfect lady (12-inch) RCA
16. DARLENE DAVIS, I Found Love (12-inch) Serious
17. MACEO & THE MACKS, 'Cross The Tracks Urban
18. JELLYBEAN, The Real Thing Chrysalis
19. CHUCK STANLEY, Day By Day/The Finest Things In Life (LP/12-inch) Def Jam
20. SURFACE, Happy (LP/12-inch) CBS
21. FIRST CIRCLE, Working Up A Sweat (12-inch) EMI-America
22. LIVING IN A BOX, Living In A Box (12-inch) Cooltempo
23. ERIC B. & RAKIM, I Know You Got Soul 4th & Broadway
24. MILES JAYE, Let's Start Love Over (12-inch) Island
25. SLY & ROBBIE, Boops (Here To Go) (12-inch) 4th & Broadway
26. LL COOL J, I'm Bad (12-inch) Def Jam
27. STEPHANIE MILLS, You're Putting A Rush On Me (LP/12-inch) MCA
28. MICHAEL JACKSON, Bad/Another Part Of Me, etc. (LP) Epic
29. STEVE 'SILK' HURLEY, Jack Your Body (12-inch) DJ Int
30. PEGGI BLU, Tender Moments/Two Can Play At That Game (LP/12-inch) Capitol
31. PUBLIC ENEMY, You're Gonna Get Yours (LP/12-inch) Def Jam
32. LILLO THOMAS, I'm In Love (LP/12-inch) Capitol
33. VANESE THOMAS, Let's Talk It Over (LP/12-inch)/I Wanna Be Close To You (LP) Geffen
34. RICK ASTLEY, Never Gonna Give You Up (12-inch) RCA
35. JOYCE SIMS, Come Into My Life (LP/12-inch) Sleeping Bag
36. ZUSHII, Surprise, Surprise (12-inch) Debut
37. LILLO THOMAS, Downtown (LP/12-inch) Capitol
38. SPOONIE GEE, The Godfather (12-inch) Tuff City
39. MILLIE SCOTT, Every Little Bit (12-inch) 4th & Broadway
40. KENI STEVENS, I Cannot Live Without Your Love, etc. (LP) Jam Today
41. ROXANNE SHANTE, Have A Nice Day (12-inch) A&M
42. JANICE BULLUCK, Do You Really Love Me (LP/12-inch) WRC
43. JONATHAN BUTLER, Lies (LP/12-inch) Jive
44. KID 'N' PLAY, Last Night (12-inch) Cooltempo
45. GLEN GOLDSMITH, I Won't Cry (12-inch) RCA
46. PROJECTION, Love Struck (12-inch) Elite
47. AUDREY WHEELER, Irresistible (LP/12-inch) Capitol
48. GAP BAND, Big Fun (12-inch) Total Experience
49. GLENN JONES, Stay With Me (LP/12-inch) Jive
50. ALEXANDER O'NEAL, Never Knew Love Like This/Hearsay/The Lovers (LP) Tabu
51. MISSION, Show A Little Love (LP/12-inch) CBS
52. ANGELA WINBUSH, Angel (LP/12-inch) Mercury
53. KEITH SWEAT, I Want Her (LP/12-inch)/Make It Last Forever, etc. (LP) Vintertainment
54. REGINA BELLE, Show Me The Way (LP/12-inch)/So Many Tears, etc. (LP) CBS
55. NATALIE COLE, Jump Start/More Than The Stars (12-inch) Capitol
56. KENNY 'JAMMIN' JASON, Can U Dance (12-inch) DJ Int
57. WHITNEY HOUSTON, For The Love Of You, etc. (LP) Arista
58. HERB ALPERT, Keep Your Eye On Me (12-inch) Breakout
59. DON BLACKMAN, Heart's Desire/Let Your Conscience Be Your Guide, etc. (12-inch) Arista
60. SYBIL, My Love Is Guaranteed (12-inch) Champion
61. PATRICE RUSHEN, Watch Out (LP/12-inch)/All My Love, etc. (LP) Arista
62. LL COOL J, I Need Love (12-inch) Def Jam
63. LUTHER VANDROSS, See Me (12-inch) Epic
64. JANET JACKSON, Let's Wait Awhile (12-inch) Breakout
65. ATLANTIC STARR, Always (12-inch) Warner
66. BOBBY WOMACK, How Could You Break My Heart (12-inch) Arista
67. RONNIE McNEIR, Follow Your Heart/Everybody's In A Hurry/Love Suspect, etc. (LP) Expansion
68. VESTA WILLIAMS, Once Bitten Twice Shy (LP/12-inch)/Don't Let Me Down, etc. (LP) Breakout
69. COOKIE CREW, Females (Get On Up) (12-inch) Rhythm King
70. DONNA ALLEN, Serious (LP/12-inch) CBS
71. CHANDRA SIMMONS, Never Gonna Let You Go (12-inch) Fresh
72. TRUE MATHEMATICS, After Dark (12-inch) Champion
73. BEN E. KING, Stand By Me (12-inch) Atlantic
74. ROGER, I Wanna Be Your Man (LP/12-inch) Reprise
75. FREDDIE JACKSON, Have You Ever Loved Somebody (LP/12-inch) Capitol
76. KENNY G., Songbird (12-inch) Arista
77. EPEE MD, It's My Thing (12-inch) Cooltempo
78. CRIMINAL ELEMENT ORCHESTRA, Put The Needle On The Record (12-inch) Criminal/Cooltempo
79. DYNAMIX 2, Just Give The DJ A Break (12-inch) Cooltempo
80. ALEXANDER O'NEAL, Criticize (12-inch) Tabu
81. TAWATHA, Thigh Ride (LP/12-inch) Epic
82. ROY AYERS, Blue Summer, etc. (LP) Epic
83. FEEDBACK, So Fine (12-inch) Production House
84. NAJEE, Najee's Theme, etc. (LP) EMI-America
85. CURTIS HAIRSTON, The Morning After (LP/12-inch) Atlantic
86. HOUSEMASTER BOYZ, House Nation (12-inch) Magnetic Dance
87. JAZZY JEFF/FRESH PRINCE, The Magnificent Jazzy Jeff Champion
88. LOLA, Wax The Van (12-inch) Jump Street
89. DEREK B., Get Down (12-inch) Music Of Life
90. CAMEO, Back And Forth (12-inch) Club
91. GREGORY ABBOTT, Shake You Down (12-inch) CBS
92. JACKSON SISTERS, I Believe In Miracles (12-inch) Urban
93. JAZZY JEFF/FRESH PRINCE, A Touch Of Jazz (12-inch) Champion
94. SALT 'N' PEPA, My Mike Sounds Nice (12-inch) Next Plateau
95. LA MIX, Don't Stop (Jammin') (12-inch) Breakout
96. ANITA POINTER, Overnight Success (LP/12-inch) RCA
97. T-COY, Carino (12-inch) reConstruction
98. WHISPERS, Special F/X (LP) (12-inch) Solar
99. GRANDMASTER FLASH, U Know What Time It Is (12-inch) Elektra
100. JELLYBEAN, Who's Found Who (12-inch) Chrysalis



news

PUBLIC ENEMY to produce the **She Rockers**? According to rumours this indeed is truth as PE plan to return to London in the new year to make good their boast that "London is the rap capital of the world", during their recent tour here.

The original title of 'Bring The Noise' was 'Too Black, Too Strong' which is spoken at the beginning of the track.

LL Cool J eventually showed up at the after-gig throw-down at London's Wag Club but was he in a socialising mood? No, he was more concerned with looking inconspicuous decked out in bizarre Reebok ski-hat and ski-goggles. His minder, also looking inconspicuous in dark shades, made sure that nobody, but nobody, came within touching distance and chased a couple of girls away who tried to get autographs.

The bash itself was a fairly quiet low-key affair with £2,000 of free booze on hand. But by the time I left, none of the Def Jam crews had taken over the turntables as they did at previous Def Jam parties.

As 'Top Billin'' by **Audio II** starts to break big this side of the Atlantic, news reaches me that it's sold 40,000 copies in the New York area.

NEW YORK NEWS...

As I was waiting outside the Latin Quarter club for **KRS One** to arrive for an interview (he didn't show), a snazzy BMW pulled up in front of the building and out popped two dudes — and out spilled the extremely def remix of 'Ragamuffin Hip Hop' (which lasts eight minutes!).

The club that is getting all the attention at the moment is the 'Milky Way', which has just re-opened after a few weeks of looking for new premises. Run by the eccentrically named **John Beaver Truax** (his real name, honest!) in attendance at the MW last night were **Russell Simmons** and **Full Force** with **LA Posse** on the decks.

Many phone calls were placed to **Kool Moe Dee's** home to try and get the mute one to talk about his new album but he was too busy watching soap operas to answer the phone.

interview

THE **BLACK Flames** are going to be one special group if the buzz on them is anything to go by.

Joe (17), is the youngest of the four; he was also the first to turn up at our pre-arranged interview time at Rush Management in No-Ho. Rush PR man, Bill Adler, Joe and myself, adjourned to the No-Ho Star, a hamburger joint around the corner on Bleeker Street.

No-Ho is a funny old place; it has all the looks of a rundown neighbourhood, yet the bums on the street thank you and wish you a nice day if you refuse to give them any money. The No-Ho Star is a upmarket eatery in this downmarket area that has Broadway slicing through it and Greenwich Village further down Bleeker Street.

The Flames come from Newark, New Jersey, a grotty strip of marshland that's 30 minutes from Manhattan that has a few lonely imitations of the Manhattan skyscrapers, an International airport, a no man's land of disused docks, more marshland and oil refineries.

Bill Adler: "Tell him about the racial composition."

Joe Adams: "The what?"

Newark has a population of about 500,000 and is 65 per cent black, filling the high schools with kids who live close enough to, yet too far from,

the bright lights of downtown money-making Manhattan.

Yahya is next to arrive, together with the burgers and coffee.

Their dreams were fired by listening to CBS FM (an oldies station in New Jersey); Yahya's father was in The Monotones who wrote 'The Book Of Love' and who practiced in the basement of their home, which charted Yahya's future in music right from the start.

Yahya: "I remember when we used to sit in the basement and watch them play they used to practice all night sometimes down there."

From that point on did you want to sing for a career?

Yahya (real name John Sykes): "Yeah, but I was too scared. I wouldn't sing for anybody."

Joe: "When he first started singing with us he would sing with his back to us."

How did you get over it?

Yahya: "Girls".

Three of the four Flames are under 20, so it's not too surprising that conducting an interview with them in a crowded restaurant is a bit like controlling a day trip to the zoo. Their attention is easily swayed by any woman walking by our table, but with Adler's help our conversation slipped back into the interview mode.

"Our manager sent us some cookies after a gig we did once, so we let him be our manager."

Besides cookies and

SMASH HITS

by NICK SMASH

LPs

girls, what else were you interested in when you started singing together?

Don: "Singing was only a hobby at the beginning but instead of playing football, when it was too hot we'd sing. We'd attract the girls and the singing kind of helped us out with our popularity in the neighbourhood."

The songs they'd sing in unison were mostly Jacksons songs, but when they became more serious and disciplined they exploited proper harmonies, pushing their voices and experimenting.

Don: "That's when we knew we wanted to be singers."

Having been turned down by a few record companies, they set themselves a deadline at the end of '86, for the end of '87.

After each practice they'd go to the local Kentucky Fried and 'talk over chicken'.

Joe: "We called it 'talkin' over chicken', and we'd talk about girls and singing and makin' it. It was somewhere where we'd all dream and fantasize about what we wanted to happen while eatin' chicken."

Don: "We set up this deadline for ourselves and agreed that if we didn't make it by the end of '87 we would give up."

Fortunately, Def Jam chairman, Robert Ford, was driving through the streets on day and heard The Black Flames singing a song on a street corner.

The rest is history, but one thing that had to be changed was their name. At the time of their discovery they called themselves 'Project 6', the name of the area where they lived. Russel and Rick Rubin changed that to the much more dynamic Black Flames.

Tell me guys, how have your lives changed since your early singing days?

Yahya: "We used to wear rayon but now we wear silk!"

There's also a possibility of The Black Flames touring with Run-DMC next summer and of course there's always the question of girls...

"She smiled at me!" "She smiled at me first!"

"No matter what happens, we're here for the ladies, nobody sings love songs like they used to."

VARIOUS: 'Less Than Zero' (Def Jam)

The music from the flick is outstanding, it's too bad the film is shit.

In New York before they run 'Less Than Zero', a short film featuring a gorgeous black model, tells the audience that, "crack kills". This is a good example of how **not** to tell kids to not do drugs. The movie's message similarly weak, and the impact of the book has been completely lost in transition.

Of interest to regular readers of this column is 'Bring The Noise' by Public Enemy and the best thing that LL Cool J has done since his first album. 'Going Back To Cali' has LL quietly reciting the words over a funk/jazz backing and shows that LL is capable of so much more than just all the yelling. The difference in his performance is that Rick Rubin produced the track; stick with Rick, James!

'Bring The Noise' you all know by now I'm sure, but don't close your ears to the other tracks on this varied and stunning album. Def Jam's future heroes, The Black Flames, are here in full effect, as are Aerosmith, Slayer, Joan Jett, Juice Jones and the best Bangles record yet, 'Hazy Shade Of Winter'.

Yes, there's only two rap tracks here, but the whole album is HARD and well worth hearing.

VARIOUS: 'Christmas Rap' (Profile IMP)

An excellent selection of seasonal raps with the best being Run-DMC, Sweet T, Spyder D and King Sun. 'Ghetto Santa' by Spyder D is my favourite with its "Mommy, mommy, here comes Santa Claus, and he's black!" and a hearty, "Yo, ho ho". All the best tracks, or at least my favourite ones rely on original music, good raps and humorous one-liners. I haven't said anything about side two because I prefer side one. Side two has Derek B, The Disco 4, The Showboys and The Surf MCs. A great present for any sister or brother.

UTFO: 'Lethal' (Select IMP)

I love this album because: (a) Full Force have produced it and it doesn't sound like FF; and (b) UTFO are tame, unfrantic rappers laying down a smooth vocal groove instead of the usual yelps. The brilliant 'Ya Cold Wanna Be With Me', 'Ask Yo Mama' and 'Master Baby' have UTFO using those rich voices to full effect, whereas 'SWAT', 'Burning Bed' and 'Let's Get It On', all share that naughty UTFO sense of humour.

SINGLES

Single Of The Fortnight

PUBLIC ENEMY: 'Bring The Noise'/'Rebel Without A Pause' (Def Jam)

Bringing together two of this year's biggest sounds on one platter. Irresistible — and 'Sophisticated Bitch' is here too!

RUN-DMC: 'Christmas In Hollis' (London)

I went through Hollis recently; I hope it's prettier when there's snow on the ground. The 12-inch features 'Walk This Way', 'Peter Piper' and 'Kings Of Rock'. 'Hollis' is the first new single from Run for newly a year. It's good, but I've heard three tracks from the next album and they're, well, better. **ASHER D. AND DADDY FREDDY:** 'Ragamuffin Hip Hop' (Profile IMP) Coming back at us twice as strong is eight-minute 'Ragamuffin' from the Big Apple. This is proving to be massive over there; 1988 will be London's

year, just you wait! **ERIC B.: 'Paid In Full' (FAB)**

Derek B does the remix here, utilising a John Cougar Mellen-camp guitar riff. Derek has added some different bits to the coldcut original while retaining the same style.

CASH MONEY AND MARVELOUS: 'Play It Kool' (Sleeping Bag)

Stealing a bit from the Broadway musical 'Westside Story', Money and Marvellous give us a real hot taster of their first appearance next week in the East End. The flipside, 'Ugly People Be Quiet' is all right, but in my experiences with the world's best DJs (Jay, Dee, Creator Money, and Jeff) it's always the live gigs that really blow their reputations out. **KOOL MOE DEE:** 'How Ya Like Me Now' (Jive)

The flipside has an extended version of 'Do You Know What Time It Is'. Both tracks represent Kool at his best, take my word for it.

VARIOUS: 'Known To Be Down' (Positive Beat Records)

This introduction to the Ladbroke Grove posse is an extremely rough representation of what happens out there, but authentic nonetheless. The production is a little lacking but there is enough talent displayed over these 10 tracks to indicate that a strong future looks certain for this label and its acts.

My favourite track features the She Rockers and DJ Streetsahead, who has proved his talents before, and this track (called 'First Impressions') adds to his rapidly expanding list of hits.

THE SKINNY BOYS: 'Skinny And Proud' (Jive)

There's a track on this album called 'This Record Is Hell'.

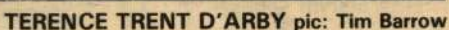
This is quite accurate and is all I have to say about this album.

I will add though that the rapping is a little too faceless, a little too frenetic to hold my attention for longer than two songs.

'I Won't Stop' has some odd sound affects scratched in, 'Skinny And Proud' is good and 'Poison This Place' has a great keyboard part and a huge break. It's the rapping that is the most frustrating aspect of this record; maybe just a bit too skinny.



L
I
V
E



JUDY MOWATT,
London, Town &
Country Club

The band, known as the A-Team, hail from New York City, and including in their number such luminaries as Val Douglas on bass, Alastair Hackett on drums, Kevin Batchelor and Jerry Johnson (aka Tom & Jerry) on trumpet and sax respectively, Sidney Mills on keyboards, and sit-in man Red Eye (from Instigators) on guitar, they are comparable to a bubbling,

Dominic, our homeboy who's gone on to become one of the biggest things in Jamaica since hot bread and Yellowman, is less at ease with the powerful backing crew, though one particular girl in the audience is screaming from the time he saunters onstage in sharp suit and darters to the time he briskly executes stage right. He manages a shakey 'Dominic Favour Boy George', accompanied by much tremulous

Simon Buckland

ASwAD: University of Manchester
THE MAIN hall at Manchester University Students Union is a big characterless box. There's

Five days before I'd caught the Frankie Paul/Dennis Brown tour, an event of such unpretentious crowd pleasing greatness that perhaps Aswad suffered in comparison. If Aswad do not quite hit those heady heights at least they do a better show than Maxi Priest (there you go editor person, nice controversial bit at the end).

Dean

**TERENCE TRENT
D'ARBY:** London,
Brixton Academy

Whatever, D'Arby's biggest advantage is that

OK, anyone touring on a number one album ought to at least have confidence in himself, but self-assertiveness alone does not give an entertainer the ability to remain the absolute centre of attention throughout the

Chris Wells



pic: David Corio

**BENJAMIN
ZEPHANIAH: London
Camden Centre**

Using Abacush was a worthy experiment which was probably greeted with more enthusiasm by long-

Zephaniah is a militant

character and his words deserve to be heard. He and the band had obviously worked hard to match the rhythms with the poetry, but for me it just didn't work. Having said all that it was by no means a bad night out — in fact a very pleasant one. And it opened my eyes to one thing — however much coverage you get in the press or on TV it's still hard work for a poet to pack them in for a stage show.

Peter Mason



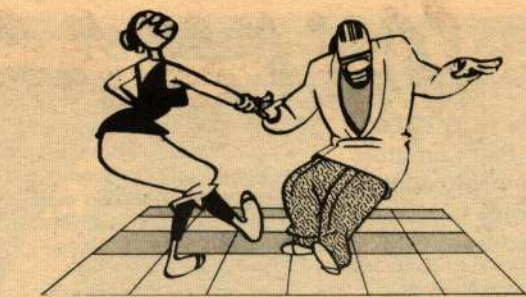
STEVE WRIGHT

**NEW YEAR
COPY
DATES**

**All advertising
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RIGHT, NOW, hands together, feet by your sides and, all together, s-t-r-e-t-c-h that bloated, fat gut. F-i-l-l that bucket with vomit. P-a-s-s o-u-t on the living room carpet. Oh my God, look at the state of you. This is not how the Lord would have wanted it.

What you need is some exercise. Let's begin by testing your brains. Do you know anything about independent soul? I mean, are you in possession of, say, a discography on any of the following: Lee 'Shot' Williams, Vernon Garrett, Kip Anderson, Bettye Swan, McKinley Mitchell, Ronnie McNeir, Ann Sexton, Joe Perkins, Clay Hammond, William Bollinger, Roy Lee Johnson or Jimmy Armstrong? Do you have the material and the opinion to write an article on, for example, the rise of independent soul, or perhaps, the state of the UK indie scene? If so, then Rod Dearlove at Voices From The Shadows mag would like to hear from you. There's a new issue of said publication scheduled for February '88, so now's your chance to get those thoughts down on paper (preferably typed) and accompanied by



NIGHTCLUBBING FIGHT THE FLAB DOWN IN THE CLUBS!

photographs where possible) to VFTS, 17 Woolam Hill, Burstwick, Hull HU12 9HJ. Issue 6 ought to be the first type-set edition!

Right, now for some physical jerks. If you really want to get back in condition after the Christmas excess, you could do a lot worse than attend the new year all-dayer at the **MERCIA CLUB, LOCKHURST LANE, COVENTRY** on New Year's Day. Jocks to fight the flab with include Colin Curtis, Graeme Park, Dennis Murray, Constructive Trio, Import Squad, Chris Reid and

many more, and there'll be a separate jazz room for those who prefer to undulate rather than wobble. Live PAs are planned (though no names yet). Tickets are £4.00 in advance (more on door), opening time being 4pm, closing time 12 midnight. For coach details call 0772-700282.

Down in the smoke, our candidate for the presidency of the Royal National Homing Union (yeah, my dad used to fancy 'em too!), Tony James writes to inform us of his Saturday night residency at **BUSKERS, POLLARDS ROW, BETHNAL GREEN, E2**, where, with DJ Steve, he'll be spinning all the latest, hottest soul and Seventies sides. 8pm until late, it says here, and who are we to argue. Tony is also looking for something to do on a Sunday night too, but then aren't we all?

Back to the celebrating lark, and the young, handsome Mr Nat (Chris of that ilk) is having a rap attack(!) on New Year's day at the **CLAPHAM YOUTH CENTRE, 61 LYHAM ROAD SW4** (off King's Avenue and Acre Lane), from 2pm until 12 midnight. It's an under 18s only do, so don't take your Gran. Nearest tube is Clapham North, most convenient buses 35, 37 or 137. Get out your A-Zs, you lazy sods.

Hmmm. I see an enormous list of Chris Brown dates before me. All except one of them are out date. I'm running towards the one at the bottom — a Special Branch doooo at the **ASTORIA, CHARING CROSS ROAD WC2** and later at **THE VENUE, CHELSEA FC, FULHAM** (a double header, as they

say) but my feet are turning to lumps of lead. I can't move. And this enormous, beer crazed, teeth gnashing Chris Brown is chasing me and aaaaagh! Oh God, it was only a dream.

Simon Goffe still has the fever, of course, (does Fi-Fi know about this?) and he'll still be radically answering the Eighties come January 2 at the **ASTORIA, CHARING CROSS ROAD WC2** with a special 'Hangover Party'. Joining the lad will be the CCR Crew (of 'Stretching The Pieces' fame) plus new UK soulman, Marvin Springer, Times are 11pm until 3am, admission, members £5, non-members £6. (So remember to take yours.) And don't unscrew the lights upstairs!

Martin 'Yogi' Houghton writes (on rather adulterated Postman McPat notepaper) with a list of gigs and thank-yous. First the work: On Saturdays you'll find the laddie at **HOOCH, TALLCROSS, EDINBURGH** with able assistance from Warren T. Fridays sees him at the **SUB CLUB, JAMAICA STREET, GLASGOW** with Graham Wilson. (Both gigs 11pm-3.30pm). Sundays Yogi has a bi-weekly venue (check for the right night!) at the **GARRICK HOTEL, MOTHERWELL**, 11pm until 2am-ish, of which it has been said (probably by Mr Houghton) that it's the best night in Scotland.

Now the gratitude. Mart would like to thank all the people who went down from Scotland and came out the London woodwork when he played the Town & Country Club and Capital Radio during November. Support very much appreciated, grovels our hero. Oh, and please do send the piccys, Yogi. It'll mean we won't have to print grossly sexist shots like the one alongside this piece, which reputedly shows the Kent Soul Festival jockey team prior to their extensive Christmas activities. Draping trees in arousing strands of tinsel is quite appalling.

Wednesday, December 30 is the date for 'The Main Event — '87', the annual sell-out bash at **THE DOME, HORSE-FAIR, BIRMINGHAM**. Compared by Freakie Dee and DJ'd by Kenny B, Crazy G and KKJ, the event features an alternative fashion and hair presentation plus PAs from Loose Ends and the BB&Q Band. Doors open at

7.30pm, and there'll be lots of giveaways, including a holiday for two. Tickets are £6.50 in advance from Don Christie, Summit and Ruby Red.; If you wanna go, you'd better book early.

Events forthcoming at the **OASIS, ROSEBERY PLACE, DALSTON E8** include, on New Year's Eve, a special 'Ring in the New Year' party night with Santic and CJ Carlos supplying the sounds. Lots of freebies and prizes. The very next night, January 1, the dynamic duo will be

back to present the first 'soul party' of '88, while on January 2, Jasper and CJ Carlos are hosts to the Oasis' first mixing, rap and beatbox championships of the year. Celebrity judges are lined-up as well as lots of cash prizes. Sunday, January 3 sees Michael, Jasper and CJ Carlos together, propping each other up as they deliver the grooves. No jeans, trainers or hats, it says here.

Finally, those who still haven't made up their

minds where the hell to go on New Year's Eve may wish to consider **THE FRIDGE, TOWN HALL PARADE, BRIXTON** where a bumper line-up of jocks are in attendance to swing in the new year. Jay Strongman heads the pack, of course, but you can also spin to the delights of Ben and Andy (of the Boilerhouse) and Adrian 'Pee Wee' Jae. Frolicking begins at 9pm and doesn't end until 4am. Admission is £10.

Goffe Mixture

In which our hero takes a nostalgic trip back through the year that was . . .

IT HAS been a strange year for the underground. On the one hand it has been hit, like all public services, by the government's increasingly desperate attempts to revive the trend for poverty, which was last so widespread in the Thirties. Then, of course, there was the Kings Cross fire.

Musically, though, the underground has fared better. Buskers have increased in number, taking advantage of staff cuts to claim their rightful ownership of the network of tunnels — though they still seem determined to churn out endless re-runs of late Sixties/early Seventies tunes — a trend which spread during 1987 to the alternative underground network of the clubs and pirate radio.

Rare groove was, without doubt, the sound of the summer of '87. It peaked one Saturday night in July when the followers massed in Kentish Town to worship at the altar and were blessed by missionaries **Bobby Byrd** and **Vicki Anderson**, presided over by Godfather **Norman Jay**, whose sermons every Saturday afternoon on radical radio station Kiss FM have become legendary. Rare groove reintroduced an element of excitement into the musical scene, and brought soul music back onto the agenda, albeit old soul.

The seeds of its downfall were contained within it, though. The very nature of the excitement was scarcity, and the more people that got involved the more ridiculous the price of records became, until the inevitable bootlegging split it wide open. Pointless arguments over the relative merits of new records against old ones fuelled the fire, not to mention the vast over-exposure in clubs of any record that James Brown had sneezed near.

The last straw was an article in City Limits magazine that purported to show how rare groove had been hyped by record distributors left with an excess of cut-outs that they couldn't shift. Current disillusion with rare groove is offset by

the realisation that it refuelled the flagging careers of such unacknowledged giants as **Gwen McCrae** and **Roy Ayers**. Whatever backlash may afflict it in 1988, more people than ever before will have their ears open for previously ignored classics.

The rare groove scene also played a major factor in the revitalisation of hip-hop. Perhaps that's an exaggeration — one man alone must take the credit, and that's James Brown. Mr Brown found himself inadvertently playing an integral part in most of the big rap records, for which he can thank (or should that be blame?) the efforts of **Marley Marl** and **Hurby Luv Bug**. Whilst Hurb

concentrated on female rappers like **Sweet Tee** & **Jazzy Joyce** and his most successful duo, **Salt 'N' Pepa**, Marley took time off from backing **Mr Magic** on New York radio station WBLS to give **Spoonie Gee** one of the big records of the year, 'The Godfather'. Marley and Hurby didn't have it all their own way, of course. **Eric B** emerged with the hip-hop album of the year, while **Public Enemy** kept Def Jam in the running with the highly original boiling kettle (nicknamed, of course, from **James Brown**) on 'Rebel Without A Pause'.

But the most exciting thing about 1987 was the eventual hatching of the British underground



JAMES BROWN: the big sneeze

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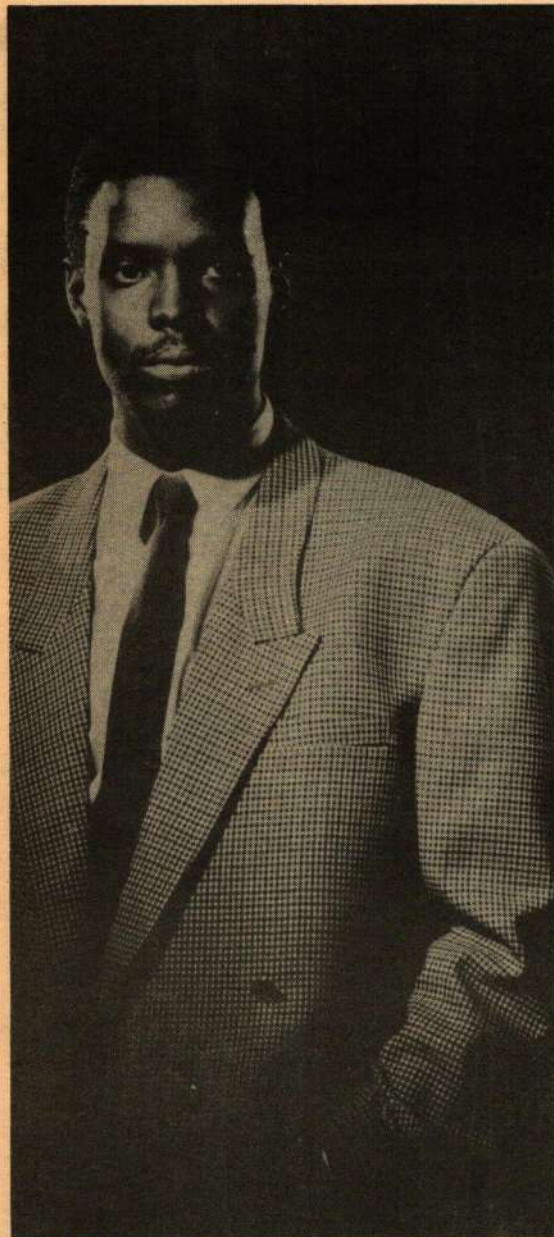
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RICK CLARKE

movement, which had been cooking up ready for a number of years. Well, it finally boiled over with a vengeance! The emergence of a new network of relatively successful independent dance labels paved the way for the artists. **Derek B and The Cookie Crew** proved that you could sell coals to Newcastle (or New York in this case) by coming up with hip-hop records every bit as good as their American counterparts. Meanwhile **Longsy D & Cutmaster MC**, along with **Asher D** and **Daddy Freddy**, beat the American hip-hop/reggae pretenders by utilising their greater understanding of reggae rhythms.

Likewise, pirate station Kiss FM spawned more leading names in the underground with **The Coldcut Crew**. **Jonathon More** and **Matt Black** took the jump from radio studio to recording studio, to challenge **Steinski** and the new brigade of American cutters and mixers. An intimate knowledge of what makes people dance, combined with both enthusiasm and imagination, led to such classics of the genre as 'Say Kids, What Time Is It' and 'The Musicmaker', culminating in the remix of a fairly standard hip-hop tune by **Eric B** called 'Paid In Full'.

But, ever so quietly and with the minimum of fuss, the biggest revolution in British dance music was taking place north of London. Ever since 'Trapped' and 'Set It Off' had paved the way for the Chicago house music explosion some two years ago, the midlands and the north had revelled in this new heady brew of

computerised rhythms that only comes alive in a club. Having hits with records like 'Jack Your Body' and 'Jack The Groove' totally independently of radio, the midlands and the north dubbed themselves the 'House Nation' and cocked one finger up at the London music establishment.

Time will tell whether the balance of power in the dance music world will shift northwards, as it did in the pop world of the Sixties. What we can say is that British house, like British hip-hop, is now every bit as strong as its roots, thanks to the pioneering work of artists like **Hofline**, **Krush**, the **Kool Kat** stable from Birmingham and in particular the **T-Coy** team from Manchester. For me, 'Carino' was the definitive house record of 1987.

Some moaning minnies will disagree of course, but this year has been the best since I've been actively involved in music. Who knows what 1988 will bring — I hope we see an end to war, an end to starvation, and the re-appearance of a government dedicated to improving the quality of life rather than worsening it. But I doubt it.

But I do believe that the true underground will go from strength to strength in the next year, and I sincerely believe that British soul is next. **T C Curtis**, **Hindsight**, **Shokk** or **Projection** could have come up with the goods with the right support and backing, but for my money the man to watch is **Rick Clarke**. I've said it before and I'll say it again — this man could be a star. Oh, the wonder of the music business.

LPs

WALTER BEASLEY: 'Walter Beasley' (Polydor)

Walter's a smart cookie, as this debut album proves. By splitting the project half and half into instrumentals and vocals he's been able to tap in on the George Howard/Kenny Gee market as well as the mainstream soul market. With the aid of producer (and percussionist) Lionel Job, who's been having an extremely busy time recently, and keyboard 'wiz' Thor Baldursson, he's been able to create just about the hottest import album of the moment.

Vocally the killer cut has to be 'Call Me' a sumptuous duet between featured vocalists Audrey Wheeler and Darcell Spear, which also boasts a stunning sax intro from Beasley. You must have been asleep for the last month or so, if you haven't heard the infectious 'I'm So Happy' which has been hogging the airwaves everywhere, as the introductory 45 it's such an obvious winner. 'Back In Love Again' which appears to be William Hogan's baby, as he co-wrote it and plays all instruments, is another extremely useful club/radio cut too.

The instrumentals split nearly into two-a-side with the topside's bouncy 'On The Edge' and carnival flavoured 'Jump On It' just having the edge on the more laidback pair on side two. An album that succeeds in doing what it set out to do, this is no mean achievement.

DWIGHT T. ROSS: 'Ross I' (Ichiban)

As I don't have the earlier incarnation of Ross I (on Dwight's own Blackfoot label) to hand, I can't tell you just how many of the tracks on this set, are also on that hard-to-find LP, but going from memory I would say that it's about three or four. Regardless of the existence of that album, it will be easier if I concentrate on what's before us on this newly released Ichiban collection.

'No frills' southern soul is what we have here, with an equal balance of

downhome ballads and mid-pace funk items. 'Pumpkin Sugar Dimplin' written with Frank Johnson is a fine mellow slowie preceded with a rap. 'Deeply In Love' is wistful and gorgeous too, and the revivals of both Otis's 'Sad Song' and Al Green's 'Love And Happiness' with through their committed vocals not to mention the support of the Muscle Shoals Horns. Co-producer Vasti Jackson contributes the new funk items in the shape of a humorous 'No Deposit No Return' and mellower 'My Dreams Come True'. Probably unlikely to appeal to those outside of the 'real soul' community, this is nonetheless a worthwhile effort.

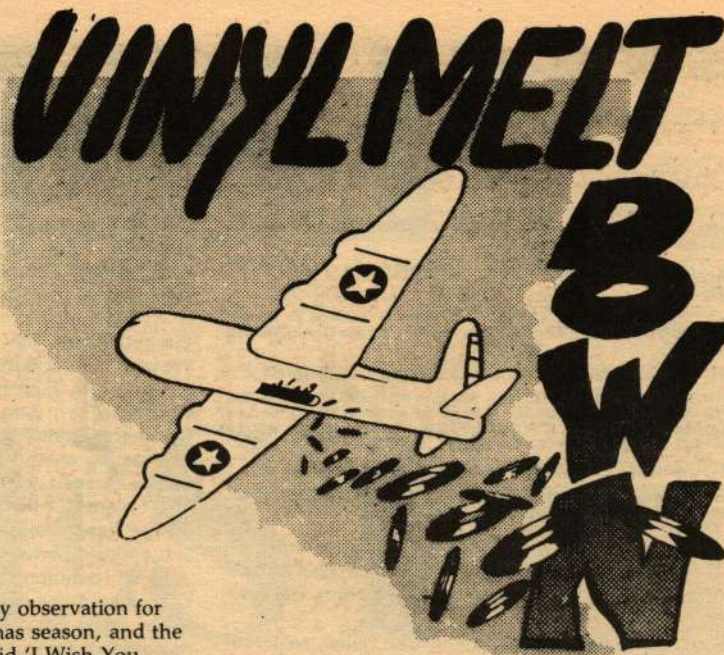
LOU RAWLS: 'Family Reunion' (Gamble And Huff)

An extremely apt title for the first album project on Kenny and Jeans' new logo. Working with old friends like Lou Rawls, and even older associates like Bunny Sigler and Dexter Wansel again on this set, must have brought back memories of past glories for the guys.

Side one is full of new Gamble/Huff compositions and productions three of which employ the full 'Philly' strings and horns sound, under arranger Jack Faith, and two on which Leon and Quinton Joseph programme the synths and drums only, though the sound is so full throughout that there seems little overall difference. Lou's unmistakable baritone sounds truly at home with the new songs, including the title cut which is

a timely observation for the Xmas season, and the splendid 'I Wish You Belonged To Me' which has been virtually ignored on 45, which is a shame. Backing vocalist Jocelyn Brown nearly steals the thunder on a bubble 'Two Happy Hearts', while the cha-cha arrangement on 'Jealous Lover' suits Mr Rawls to a tee.

Side two is an altogether more varied affair with Bunny Sigler beefing the proceedings up immediately with the pounding 'It's A Tough Job' then mellowing a little for 'When Love Walked Out The Door' before bouncing back with the upbeat 'Who Loves You Baby'. Dexter Wansel takes charge for a smoochy 'Fine With Me' before Jack Faith and Lou take the producers credit for a stab at the evergreen 'Unchained Melody', one



of pop musics 'big' ballads and a task obviously relished by Lou as he pitches his voice against the ever-building MFSB Orchestra.

DAVID HUDSON: 'Nite And Day' (Waylo)

Those of you who've been putting off the purchase of David Hudson's Waylo 45s in favour of an album, will be relieved by the release of this latter. Those of us who've been avidly collecting the singles might, however, not find this album quite to essential. Sure it's good, but I don't think that there would be many who'd argue with me when I say that most of the best tracks have been on those 45s. 'Just A Feeling' sounds slightly fuller than the single version, while 'Now That Love Is Gone' has had its elongated intro chopped off and more double-tracked vocals added to the latter part of the song. The third of the trio of 45s 'You Make Me Feel' unaltered as does

'Let's Get Back Together' which appeared as the flip to 'Feelin'.

The remainder comprises of a faithfully dramatic revival of the Persuaders 'Thin Line Between Love And Hate' a somewhat mawkish 'That's What Dreams Are Made Of' and a couple of new Lawrence Harper songs, neither of which are up to his best standards. I hate to sound like a killjoy but I really was expecting a bit more.

Seven-Inch Singles**CHRIS JASPER:**

'Superbad' (Inst. (CBS Associated))

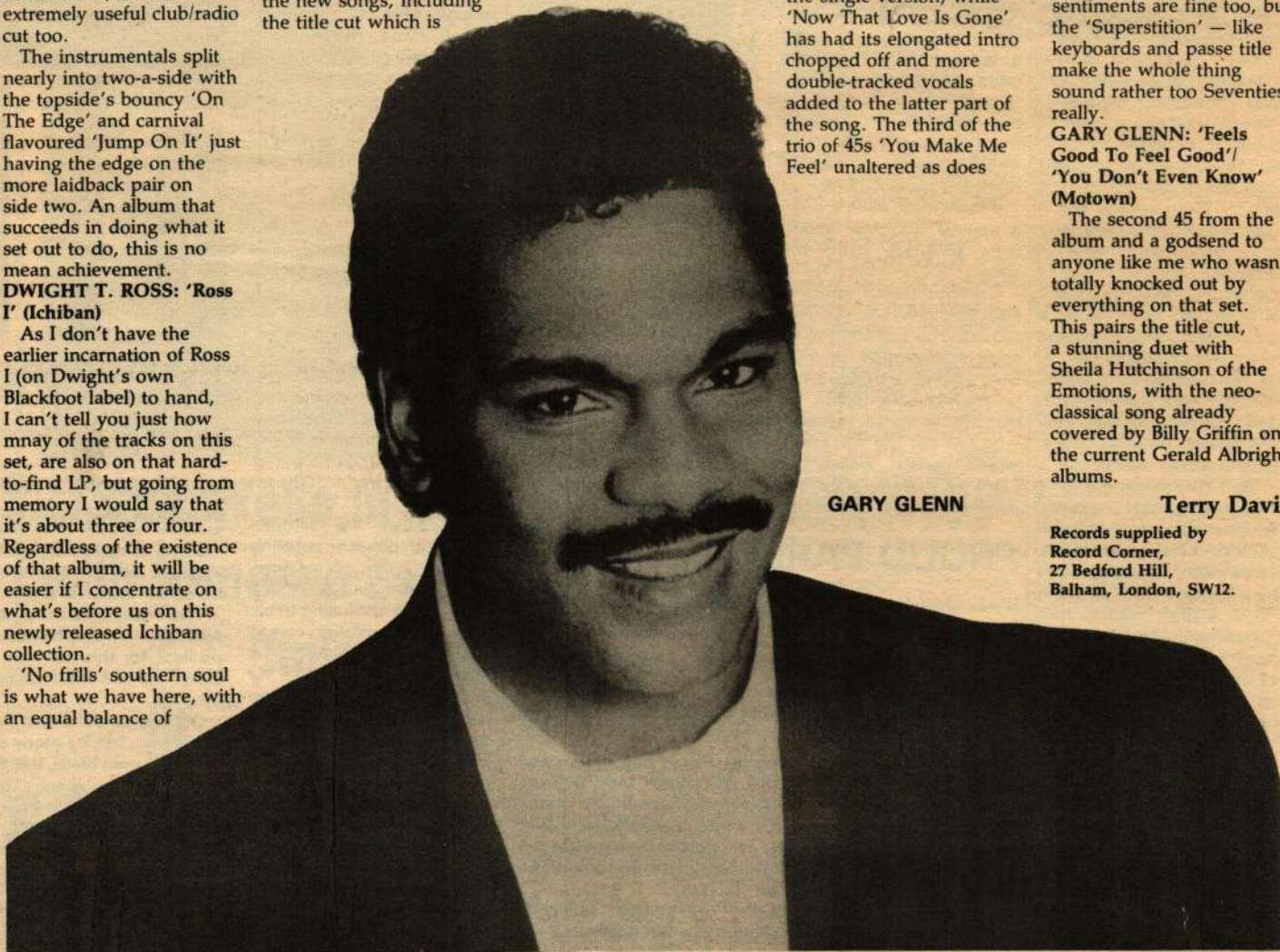
The single from the imminent album, that seems to confirm the disintegration of Isley/Jasper/Isley. Mr Jasper sounds confident enough and the righteous sentiments are fine too, but the 'Superstition' — like keyboards and passe title make the whole thing sound rather too Seventies really.

GARY GLENN: 'Feels Good To Feel Good' / 'You Don't Even Know' (Motown)

The second 45 from the album and a godsend to anyone like me who wasn't totally knocked out by everything on that set. This pairs the title cut, a stunning duet with Sheila Hutchinson of the Emotions, with the neo-classical song already covered by Billy Griffin on the current Gerald Albright albums.

Terry Davis

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ACE OF CLUBS

CAL TJADER: 'Cal's Pals' (Ace/BGP)

'Perdido'; 'Tambu In 7/4'; 'Ran Kan Kan'; 'Noa Noa'; 'Curtain Call'; 'Mambo Show'; 'Te Cries Que'; 'Cubano Chant'; 'Ginza Samba'; 'Why Don't You Do Right (Get Me Some Money Too!)'

MONGO SANTAMARIA: 'Mongo's Groove' (Ace/BGP)

'Manteca'; 'Pachanga Twist'; 'Dot Dot Dot'; 'Para Ti'; 'Conga Pa Gozar'; 'Watermelon Man'; 'Sweet Tater Pie'; 'Este Mambo'; 'Happy Now'; 'Nothing For Nothing'

VARIOUS ARTISTS: 'Focus On Fusion' (Ace/BGP)

BILL SUMMERS: 'Brazilian Skies'; OPA: 'African Bird'; PATRICE RUSHEN: 'Roll With The Punches'; PLEASURE: '2 For 1'; JOHNNY HAMMOND: 'Los Conquistadores Chocolates'; FLORA PURIM: 'Moondreams'; ROGER GLENN: 'Rio'; AZAR LAWRENCE: 'Novo Ano'

VARIOUS ARTISTS: 'Do It Fluid' (Ace/BGP)

JOHNNY HAMMOND: 'Fantasy'; PLEASURE: 'Joyous'; PATRICE RUSHEN: 'The Hump'; SIDE EFFECT: 'Always There'; BLACKBYRDS: 'Do It Fluid'; THE THREE PIECES: 'Concrete Jungle'

Ace have come up with four veritable crackers here with Gilles Peterson and Baz Fe Jazz recruited to the pleasurable task of compiling this selection of killer alternative dance grooves.

Pick of the bunch for me is the Cal Tjader selection where the St Louis-born vibist's Fantasy back-catalogue is raided to devastating effect.

I would defy anyone not to feel the spirit of 'Tambu In 7/4' where Tjader is joined by guitarist Charlie Byrd. As far as I recall, Cal died in 1982 during a tour of the Philippines and not last year as the sleeve note would have it (no one escapes the typographer, Webbo!), but his music will continue to be rediscovered for as long as the feet of discerning dancers find their way into the clubs.

Mongo Santamaria, who played with Cal Tjader from

1958 to 1961 ('Man, that band used to swing!'), said Roy Ayers sometime back in ECHOES), follows on a close second. 'Manteca', Dizzy Gillespie's irresistible Latin jazz standard, won't fail to make you move, while 'Dot Dot Dot', where Mongo's *tumbao* conga pattern is nicely syncopated, is a lazy, late night affair. 'Conga Pa Gozar' is a breakneck *mambo* for the fleet-footed only and 'Sweet Tater Pie' is a groovy boogaloo workout. Wonderful, wonderful stuff!

'Focus On Fusion' has a largely Brazilian flavour — *mmmm!* — with selections from the likes of Bill Summers, Flora Purim, Roger Glenn and Azar Lawrence contrasting sharply with the jazzier/funkier outings from Patrice Rushen and Pleasure.

Excellent, for the most part, although I don't care much for the Pleasure cut — too fast and furious for my liking — and I would perhaps have been more inclined to include Johnny Hammond's 'Shifting Gears' rather than 'Los Conquistadores Chocolates'. Still, a minor quibble.

Not too sure exactly how 'rare' the selections designated thus are on the 'Do It Fluid' set — Side Effect's 'Always There' came out as a 12-inch on Streetwave not so long ago, for example — although I wasn't entirely familiar with the Three Pieces cut. 'Fantasy' is utterly wonderful, so too the Blackbyrds' 'Do It Fluid' (both tracks bearing the Larry Mizell production seal of approval).

Still, you won't find a hand of four Aces too often, so spend, spend, spend, spend!

Ian Moody

SEX CHANGE

CLARENCE CARTER: 'Dr C.C.' (Ichiban ICH 1003)

'Dr C.C.'; 'I Stayed Away Too Long'; 'If You Let Me Take You Home'; 'Left Over Love'; 'You Been Cheating On Me'; 'Try Me'; 'Let's Funk'; 'Stroking'

CLARENCE CARTER: 'Hooked On Love' (Ichiban ICH 1016)

'Trying To Sleep Tonight'; 'Grandpa Can't Fly His Kite'; 'I Can't See Myself'; 'While You Were Loving Him'; 'I Feel It'; 'Slip Away'; 'Let Me Be The Other Man'; 'What'd I Say'

Yes, it's the same Clarence Carter who gave you 'Snatching It Back', 'Too Weak To Fight' and all those late Sixties Muscle Shoals productions with their funky horns and taut guitar. It's also the same C.C. who gave you the crassly sentimental 'Patches', undeservedly his biggest hit. Now he's back in business; in truth, he's never been away, having maintained a steady stream of releases for 20 years, but his recent teaming with John Abbey's Ichiban label has gained some attention for these two albums.

'Dr C.C.' starts off as if it's going to be a classic Southern Soul set, with the catchy, beaty and mildly carnal title track followed by a lulu of a deep ballad in 'Too Long'. Cuts like 'Cheating On Me' recapture much of the guts and glory of those Atlantic and Fame singles of yore, despite the largely synthesised backing.

But midway through side two something stirs. It's Carter's groin, and the damned thing takes over the rest of the LP. 'Let's Funk' and 'Stroking' are just so blatantly and unaesthetically sexual that they're a downright embarrassment, and the man's guffaws during the former track (to call it a song would be flattery) can't conceal just how unfunny it is.

'Hooked On Love', the more recent and better packaged of the two records, fortunately finds Carter singing more from the heart and less from the genitalia. Once again the backing, all played by the artist himself, is largely synthesised, but this can't detract from the strength of the smooth 'Other Man', the chunky 'Trying To Sleep Tonight' or the downright testifying 'I Can't See

Myself' — a poignant title for sure. There's a pleasingly solid retread of his oldie 'Slip Away' which, if my ears do serve me right, has a real guitar in it, and an exuberant 'What'd I Say' with gospel-tinged wailing from a femme trio. Meaty.

But take cover, that ol' Carter libido is rising fit to bust its turbines again. 'I Feel It' has our man advising you to seek the favours of your lady by "Squeezing her left titty" — a tasteless bit of advice. 'Grandpa Can't Fly His Kite' has a Malaco sound about it, but some of the lyrics are more akin to Chick Willis' 'Stoop Down'. In fact, come to think of it, some of the lyrics are the lyrics of 'Stoop Down', a slab of Southern salaciousness of the Seventies, even though a serious message eventually emerges from the song.

Clarence Carter is still a killer Southern soulster, but too often he's content to let smut masquerade as soul. Both albums are fairly short on playing time, about 32 minutes each, so, Ichiban, who not cut out the songs which consist mainly of Clarence's boasts about the dimensions and manoeuvre-

ability of his dick and combine the rest into one 40-minute serving of prime soul? Until then, I'll stick with Edsel's 'Soul Deep' album which has the original 'Slip Away', 'Snatching It Back', and 14 more.

Mike Atherton

A SLICE OF LIFE

LT STITCHIE: 'Great Ambition' (Super Power)

'Obeah Wedding'; 'Broad Hips'; 'Lt Stitchie Remedy'; 'Great Ambition'; 'Bible Story'; 'Wear Yuh Size'; 'Father Beat Me Hot'; 'Life Goes On'; 'Visit Of Queen Elizabeth'; 'Money We Want'

In the years to come, when the official world finally wakes up to the strength of ordinary people (OK, so this is a fairy story, but bear with me a moment), and works out that ordinary people have their own culture and customs different to those of the comfortably well-off, they'll start to look at the products of the people's culture to try to find out how they have lived and felt for the past couple of hundred years or so.

If they want to find out the concerns of the ordinary person in Jamaica, they'll have to look here. Listening to Stitchie's album, you get 10 tracks of everyday life in Jamaica, set to a Jammy's rhythm.

Since Stitchie is a young guy still, he concerns himself with girls, like on 'Broad Hips', and 'Wear Yuh Size'. As he is a bright sorta chap, he has ambitions. Because he is aware that you must live to some sort of ethical code, he tells a 'Bible Story', and since it says in the Bible to honour your mother and father, and to respect your elders, even when he adds 70 years or more to his age in 'Broad Hips' and impersonates an old man, it is not altogether disrespectful.

He wants a break, so he wants money. And his father taught him a lesson or two which returns for 'Beat Me Hot'. He's been taught some history, to which he adds the peoples' voice for 'Visit Of Queen Elizabeth', and if our imaginary historian wants to know the food that fuelled Stitchie's progress in life he could do no better than hear 'Obeah Wedding'.

Of course, the historian may find himself bubbling to the Jammy's riddims, and he may find Stitchie's style a little confusing to his educated earholes, what with his fast chat, his impersonating whatever he likes and even his singing here and there, which may be one way for this young man to progress, since it sounds like there's a good voice behind the banter.

Meanwhile, don't wait until 2188 to check this. You might have to pay a little too much for it by then

Ian McCann

FEELING ALL RIGHT

FRANKIE PAUL: 'Give Me That Feeling' (Moodies Records)

'Catch Me PATTAN'; 'Hold Yuh Corn'; 'Come In A De Dance'; 'So Soon We Change'; 'When Somebody Loves You Back'; 'Walk Away From Love'; 'My Girl'; 'Give Me That Feeling'

I find it impossible to believe that Frankie Paul finds making records any more difficult than say, any of the rest of us find lying in bed. There are currently



albums

JIVE'S STRONG ARM

VANESSA BELL-ARMSTRONG: 'Vanessa Bell-Armstrong' (Jive)

'Pressing On'; 'You Bring Out The Best In Me'; 'Learn To Love'; 'The Denied Stone'; 'I Wanna Be Ready'; 'Always'; 'Living For You'; 'Don't Turn Your Back'

Some longstanding supporters may never have thought this album possible, but Vanessa Bell-Armstrong's Jive debut is undoubtedly a masterwork and quite possibly the finest real soul album Jive have ever released.

There was, one supposes, a slight danger that the usual Jive staff — Butler, Skinner, Allen etc — might have turned in just another Jive album (i.e. very polished, but a little soulless for this lady). In the event, with the addition of such as Marvin Winans and Glenn Jones/Loris Holland to the production crew, most of Vanessa's fire has been retained.

OK, the artist herself has admitted to toning down some of the vocals in places (see interview), but by many people's standards what's left is still ear-shattering enough.

For my own taste, it is the work of perhaps the least known contributor, Loris Holland that impresses most. The song he wrote and produced alone, 'Living For You' is undoubtedly a strong candidate for pick track, though the artist's wonderful wailing performance on Winans' 'Always' runs it pretty damn close.

The nearest the set comes to more familiar Jive-pop territory is on Jonathan Butler/Jolyon Skinner's funky opener to side one and the Holland/Jones ballad which directly follows it, but one couldn't go so far as to say the musical merging involved has been carried off with great taste by all concerned. If you thought real singing was no longer permitted on a mainstream album, grab a hold of this.

Chris Wells

PROUD PARENTS

KEITH SWEAT: 'Make It Last Forever' (Elektra)

'Something Just Ain't Right'; 'Right And A Wrong Way'; 'Tell Me It's Me You Want'; 'I Want Her'; 'Make It Last Forever'; 'In The Rain'; 'How Deep Is Your Love'; 'Don't Stop Your Love'

Sweat closed the year atop our Street Sales chart and it's easy to see why. 'Make It Last Forever' may not have been assembled with the assistance of the largest studio budget ever and its creator might well discover that foreign ears are more attuned to its delights than those at home, but that doesn't alter the fact of it being one of the finest modern soul albums of the year.

Like the Tashan album, 'Make It Last Forever' succeeds mainly on its overall feel. Though the arrangements are derived from the New York sound of the Eighties, Sweat's own predilections are patently for Sixties/Seventies soul, as evidenced by his vocal delivery as well as his choice of 'In The Rain' as the one non-original song here.

Interestingly there are only two uptempo cuts, the opener, a bass-fired funkier which has already made its mark on British dancefloors, and the single, 'I Want Her', a tune of great simplicity that chugs its way irresistibly into your skull.

However, Sweat's voice really comes to the fore on some of the slower material, the man investing a deathly slow 'Right And A Wrong Way' and the eerie 'How Deep Is Your Love', with an almost unbearable yearning.

The basis of this record is its honesty. Sweat and his cohort, Teddy Riley have written some genuinely powerful material, have then embellished it with as much care and subtlety as their financial situation would allow, and as a result are the proud parents of a fine debut album. I wonder what they'll do when the advances get bigger.

Chris Wells

more Frankie Paul LPs on the shelves than there have been since he began to hit. All of them are good in one way or another; of the current newish releases this one, produced by Moodie and Richards, is the roughest and ragamuffinest of the lot.

By rough, I mean tough. Listen to the rumblings of 'Come In A De Dance', with

the growling organ-synth and thundering bassline, and you'll get the picture. The first thing we hear on the set is a declaration from Frankie of raggauffin status. That doesn't mean Mr Paul is pure dance hall here though; there's the Gamble and Huff tune 'When Somebody Loves You Right Back' and the David Ruffin gem 'Walk

Away From Love', done beautifully with that smokey voice.

This isn't as polished as either 'Sara' or 'Rub-A-Dub Market', but it has an appeal all its own and a feel that those don't have. There's no stopping him now.

Ian McCann



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
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
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
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
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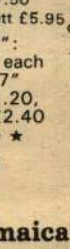
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
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
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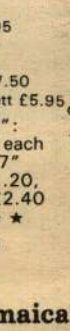
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
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
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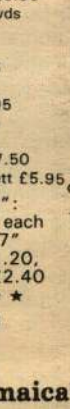
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4. Mo Joe Rocksteady — Sound Dimension
5. Can I Change My Mind — Alton Ellis
6. Prophet — Ethiopians
7. No One Can Stop Us — Willie Williams
8. Going Home — Bob Andy
9. Always Trying — Judah Eskenda
10. Lonesome Feelings — The Wailers

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3. Cupid — Leroy Gibbons
4. Needle Eye Pum Pum — Shabba Ranks
5. Big In Bed — Lily Melody
6. One The Hard Way — Chuck Turner
7. If I Give My Heart To You — John McClean
8. Bad Boy — Courtney Melody
9. Just Can't Get Enough — Home T4
10. Game Of Love — Frankie Paul

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7. You had Your Chance — Joy Mac
8. Ting-A-Ling — Tamlins
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10. In This Time — Peter Hunnigale.....	£5.95

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1. Sata — Abyssinians.....	£7.50
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23	BROAD HIP-PIE, Lt Stitches	Y&D
24	POSSE MOVE, Jnr. Chinn	Jammys
25	TEARS, Chuck Turner	Y&D
26	BUBBLE 'N' ROCK, Little Clarke	Surespin
27	COMING HOME, Beres Bassa	Polydor
28	THAT GIRL, Freddie McGregor	Body Music
29	HALF SLIM, Joseph Cotton	Starlight
30	BABY I'VE BEEN MISSING YOU, Trevor Walters	Shuttle
31	LOVE ZONE, Leroy Smart	Orbitone
32	TIME WILL EASE, Paul Jackson	Entente
33	NATURE OF LOVE/DANCE TONITE, Undivided Roots	Kufe
34	LIFE/SHOW ME, Christine Lewin	John Holt, Pauline Asher
35	I DON'T WANNA WAKE UP FEELING GUILTY	Body Music
36	STOP, LOOK, LISTEN, Paulette Tajah	Arwa
37	STRANGE FEELING, Peter Culture	Mergier
38	NEVER MIND, One Blood	Londisc
39	BABY I'VE BEEN MISSING YOU, Bunny Maloney	Vesta
40	RED RED ROSES, Vincent Beckford	

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● REGGAE ALBUM CHART ●

THIS WEEK	LAST WEEK	
1	1	GIVE ME THAT FEELING, Frankie Paul
2	2	MAXI, Maxi Priest
3	6	GREAT AMBITION, Lt Stitches
4	7	IN THIS TIME, Peter Hunnigale
5	5	SARA, Frankie Paul
6	11	NICE TO BE BACK, Joyce Bond
7	4	RIGHT HERE IS WHERE YOU BELONG, Kenny Hamilton
8	3	KILL THEM WITH IT, Admiral Bailey
9	8	RUB A DUB MARKET, Frankie Paul
10	10	COME INTO THE LIGHT, Admiral Tibett
11	9	FREDDIE MCGREGOR, Freddie McGregor
12	12	VALLEY OF THE TEARS, Rocky Campbell
13	14	LOVE GONNA TAKE ITS TIME, Nervous Joseph
14	13	INTENTIONS, Maxi Priest
15	15	TROUBLE IN AFRICA, Papa Levi

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23	SUPERSTAR A-MAR, Grassopper Meets The Master	Zakia
24	STEADY B., Use Me/Believe Me Das Bad (Remixes)	Jive
25	MIKEY D & LA POSSE, I Get Rough	Public
26	HURBY'S MACHINE, I Got An Attitude	Sound Check
27	MAGGOTRON, Welcome To The Planet Of Bass	Jamarc
28	WHODINI, Life Is Like A Dance (Remix)	Jive
29	JUST-ICE, Going Way Back/Lyric Licking	Fresh
30	CASANOVA FLY, Casanova Rap	Tuff City

Hip Hop chart supplied by Groove Records, 52 Greek Street, London, W1. Tel: 01-439 8231.

● SOUL ALBUM CHART UK ●

THIS WEEK	LAST WEEK	
1	1	KEITH SWEAT, Make It Last Forever
2	2	MELI'SA MORGAN, Good Love
3	9	KASHIF, Love Changes
4	5	*JOYCE SIMS, Come Into My Life
5	6	*WALTER BEASLEY, Walter Beasley
6	7	STEVIE WONDER, Characters
7	3	VARIOUS, Urban Classics
8	16	ALEXANDER O'NEAL, Hearsay
9	—	VARIOUS, Christmas Rap
10	11	VARIOUS, Penitentiary III
11	17	*VARIOUS, Cutting Remixes
12	—	ROY AYERS, I'm The One For Your Love Tonight
13	4	ANGELA WINBUSH, Sharp
14	13	ERIC B & RAKIM, Paid In Full
15	—	4th & Broadway

THE SOUL ALBUM CHART UK has been repeated

● HOUSE & GARAGE CHART ●

THIS WEEK	LAST WEEK	
1	3	EX-SAMPLE, And So It Goes
2	1	FRANKIE KNUCKLES/JAMIE PRINCIPAL, Baby Wants To Ride
3	5	LONDON HOUSE/DENISE MOTTO, Doing It Properly/Tell Jack
4	2	MASTERS AT WORK, Dum Dum Cry
5	6	MASTER C&J, In The City
6	8	FLIGHTT, Jazzy Thing
7	7	BAM BAM, Give It To Me
8	4	MARK IMPERIAL, I Can Feel The Music
9	16	FANTASY CLUB, Mystery Girl
10	9	RYTHM IS RHYTHM, Strings
11	13	LAST GENERATION, Feel My Love
12	—	HERCULES, Lost In The Groove
13	15	JOHN ROCCA, Move (Remix)
14	20	JENICE & PENTHOUSE 69, If You Don't Want Me
15	17	FAST EDDIE, TYREE AND CHIC, The Whop
16	18	HOUSE GANG, Hittrax
17	19	TERRI JONES, Take Me I'm Yours
18	21	LARRY JOSEPH, Move An Groove
19	22	HEX COMPLEX, I Want Your Love
20	11	MR. FINGERS, Slam Dance & 3 Tracks
21	12	E'LEESA, Where Did You Love Go
22	—	DANCER, Am A Dog/Boom Boom
23	—	DOCTOR DERELICT, Dance Doctor
24	24	STERLING VOID & PARIS BRIGHTLEDGE, It's All Right
25	—	HOUSEMASTER BALDWIN, Don't Lead Me
26	10	PARIS GREY, Reach For Your Dreams
27	14	ARMANDO, Land Of Confusion
28	23	ROCKIN' HOUSE TRACKS, Various Artists
29	25	FINGERS INC., A Love Of My Own
30	26	BLAKE BAXTER, When We Used To Play & 3 Tracks

House chart supplied by Groove Records, 52 Greek Street, London, W1. Tel: 01-439 8231.

● SOUL SINGLE CHART US ●

THIS WEEK	LAST WEEK	
1	3	I WANT TO BE YOUR MAN, Roger
2	5	MY FOREVER LOVE, Levert
3	9	SYSTEM OF SURVIVAL, Earth, Wind & Fire
4	1	THE WAY YOU MAKE ME FEEL, Michael Jackson
5	7	I LIVE FOR YOUR LOVE, Natalie Cole
6	8	SO EMOTIONAL, Whitney Houston
7	2	SKELETONS, Stavie Wonder
8	11	LOVE OVERBOARD, Gladys Knight & The Pips
9	10	SHE'S FLY, Tony Terry
10	12	LOVE IS FOR SUCKERS (LIKE ME AND YOU), Full Force
11	18	LOVE CHANGES, Kashif And Meli'sa Morgan
12	14	CRITICIZE, Alexander O'Neal
13	4	I COULDN'T BELIEVE IT, David Ruffin & Eddie Kendrick
14	15	TOUCH AND GO, Force MDs
15	6	LET'S START LOVE OVER, Miles Jaye
16	23	BABY GET LOVE FOR ME, Lisa Lisa & Cult Jam (Featuring Full Force)
17	22	SUAVE GET CLOSE TO YOU, Vanese Thomas
18	21	WHAT'S TOO MUCH, Smokey Robinson
19	16	SECRET LADY, Stephanie Mills
20	28	I WANT HER, Keith Sweat
21	29	RESERVATIONS FOR TWO, Dionne & Kashif
22	30	GIRLFRIEND, Pebbles
23	—	CATCH ME IF I'M FALLING, Pretty Poison
24	14	—

18	6	GLEN GOLDSMITH, I Won't Cry (12-inch)	RCA
19	1	NITRO DELUXE, Extreme/HASHIM, Chateau Vie (Castle Life)/SA-FIRE, Don't Break My Heart, etc. (*LP — Cutting Vol. I)	Cutting
20	5	KRUSH, House Arrest (12-inch)	London
21	2	SEEBORN & PUMA, They Call Me Puma (*12-inch)	Select
22	2	MINI CURRY, I Think I'm Over You, etc. (LP)	Timeless
23	4	MARVIN SPRINGER, Where Has My Love Gone (12-inch)	CCR
24	8	YARBROUGH & PEOPLES, Special (*LP — 'Penitentiary 111')	RCA
25	41	RICK CLARKE, Perfect Lady (12-inch)	RCA
26	28	MICHAEL JACKSON, The Way You Make Me Feel (12-inch)	Epic
27	5	DIANNE REEVES, Sky Islands, etc. (LP)	Blue Note
28	1	JOHN PAUL BARRETT, Never Givin' Up On You (12-inch)	Westside
29	1	ANTOINETTE, Got An Attitude/SAT-L-N-PEPA, Push It (Remix)/FUTURE SHOCK, Just Go, etc. (*LP — 'Hurby's Machine')	FUTURE
30	16	STOCK, AITKEN & WATERMAN, Pack Jammin' (with The Party Posse) (12-inch)	Sound Crew
31	1	ADONIS, The Poke (12-inch)	Breakout
32	19	ANGELA WINBUSH, Angel (LP/12-inch)	DJ Int
33	6	ROY AYERS, Blue Summer, etc. (LP)	Club
34	45	KOOL MOE DEE, How Ya Like Me Now (LP/12-inch)	Polydor
35	15	TERRY BILLY, Don't Lock Me Out (*12-inch)	Jive
36	6	SHOKK, Stay/Amazin' (12-inch)	Atlantic
37	25	RUN-DMC, Christmas In Hollis (12-inch)	London
38	13	AUDREY WHEELER, Irresistible (LP/12-inch)	Capitol
39	1	TOM GROSE & VARSITY, More Of You (*12-inch)	Crossover
40	21	PUBLIC ENEMY, Bring The Noise/BLACK FLAMES, (*12-inch)	Def Jam
41	49	CCR CREW, Stretchin' The Pieces (12-inch)	CCR
42	37	BAM, BAM, Give It To Me (*12-inch)	Westbrook
43	36	COOKIE CREW, Females (Get On Up) (12-inch)	Rhythm King
44	4	CHUDE, You Gave Your Love To Me (12-inch)	Cooltempo
45	44	GERALD ALBRIGHT, So Amazing/Dhar Me Mar (12-inch)	deConstruction
46	22	T-COY, I Like To Listen/Catalonia/Dhar Me Mar (12-inch)	Cut Up/TBO Sound
47	34	DJ TODD 1, That's The Way I Cut (*12-inch)	etc. (LP)
48	40	MIKI HOWARD, That's What Love Is/Crazy/You've Changed, etc. (LP)	Atlantic
49	1	HUSE MASTER BALDWIN, Don't Leave Me (*12-inch)	Future Sound
50	38	ROSALINE JOYCE, No Questions, No Answers (LP/12-inch)	Jam Today

* Denotes Import

● SOUL ALBUM CHART US ●

THIS WEEK	LAST WEEK	
1	3	STEVIE WONDER, Characters
2	1	MICHAEL JACKSON, Bad
3	2	UTFO, Lethal
4	5	DANA DANE, Dane Dane With Fame
5	4	THE O'JAYS, Let Me Touch You
6	11	EARTH, WIND & FIRE, Touch The World
7	8	WHITNEY HOUSTON, Whitney
8	7	ANGELA WINBUSH, Sharp
9	12	ERIC B. & RAKIM, Paid In Full
10	6	ALEXANDER O'NEAL, Hearsay
11	9	LEVERT, The Big Throwdown
12	10	WHODINI, Open Sesame
13	17	ROGER, Unlimited
14	13	STEPHANIE MILLS, If I Were Your Woman
15	14	THE TEMPTATIONS, Together Again
16	16	NATALIE COLE, Everlasting
17	15	HEAVY D. & THE BOYZ, Living Large
18	20	SMOKEY ROBINSON, One Heartbeat
19	18	MILES JAYE, Miles
20	19	JODY WATLEY, Jody Watley
21	22	ANITA BAKER, Rapture
22	27	MARLON JACKSON, Baby Tonight
23	23	SALT-N-PEPA, Hot, Cool & Vicious
24	21	KENNY G, Duotones
25	25	THE WHISPERS, Just Gets Better With Time
26	26	KOOL MOE DEE, How Ya Like Me Now
27	63	GLADYS KNIGHT & THE PIPS, All Our Love
28	31	KASHIF, Love Changes
29	43	MIKI HOWARD, Love Confessions
30	50	FULL FORCE, Guess Who's Comin' To The Crib?
31	30	LISA LISA & CULT JAM, Spanish Fly
32	24	GLENN JONES, Glenn Jones
33	33	TERENCE TRENT D'ARBY, Introducing The Hardline According To Terence Trent D'Arby
34	40	CLARENCE CARTER, Hooked On Love
35	32	BARRY WHITE, The Right Night And Barry White

● REGGAE PRE CHART ●

1	FOREIGN DUPPY, Captain Barkie	Stereo One
2	DANGEROUS, Conroy Smith	Redman Int
3	TICKLE ME FANCY, Lieutenant Stitches	Junie Star
4	GIRLFRIEND, Dean Frazer	Dennis Star
5	IMPOSSIBLE, Sanchez	Vena
6	GIRLS NOWADAYS, Lieutenant Stitches	Junie Star
7	MANDELA MARCUS, Burning Spear	Burning Spear
8	JUMP UP, Admiral Bailey	Jammy's
9	WHAT LOVE WILL DO, Gregory Isaacs	Daddy Spud International
10	WEY DEM SA, Carl Meeks	Redman Int

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